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THE CHRIST OF PROMISE

IN

HOMER · HESIOD · VERGIL · OVID · ETC.

VINCENT A. FITZ SIMON

IN PREPARATION FOR THE PRESS

BY THE SAME AUTHOR

The Ten Christian Pastorals
of
Publius Vergilius Maro

Comprising the text, verse translation,
christian arguments, esoteric notes
and cipher readings.

ANNEX

(Fitz Simon)
ZFH

The Christ of Promise

IN

HOMER, HESIOD, VERGIL OVID, HORACE ETC.

By

VINCENT A. FITZ SIMON, M.D.

(Joint author of "The Gods of Old")

"Truth crushed to earth shall rise again,
The eternal years of God are hers;
But Error, wounded, writhes in pain
And dies among his worshippers."

BRYANT.

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PREFACE

The title of this book indicates the substance of its contents—that the story of Christ has been told by ancient classic poets, by Vergil and his fellows of the Augustan period, by Euripides and his brethren of an earlier date, by Hesiod and Homer in still earlier time, and by others who preceded them but whose names and works have vanished in the musty past.

And why should it not? The knowledge of a One Supreme Being survived through the ages; so did that of a first man and woman; so did that of the Deluge. Why, then, should the tradition of a promised Redeemer have been lost. That it was preserved among the Jews is conceded: that it was not confined to them is manifested by the words of Job, "I know that my Redeemer liveth"—and Job was not a Jew. If one Gentile was possessed of the tradition, why not others?

There is ample proof in the classics that there existed in every age, and scattered over the great countries of the world, a number of persons who preserved the knowledge of a One God and Saviour to come, who privately called themselves "Christians" and their cult "Christianity," who (while living and mixing with their infidel neighbors) had passwords of their own, and met secretly in conventicle where they practised the rites of their religion and received instruction from their priests and elders. The cult never died: it was handed down from father to son, and new accessions were received from the ranks of those whose reason revolted against polytheism, and whose souls lusted for better and higher things than a sensuous paganism proffered. Eleusis, while openly a pagan temple, exhibits strong proofs of having been really a propaganda for disseminating the cult's mysteries. The different Schools helped on the work, for, dealing as they did with such subjects as the infinite and finite, eternity, time and space, the True, the Beautiful and the Good, the philosophers were enabled to openly sow seed that overtopped the pagan cockle and made thinkers seek for further instruction.

But better than those, better it may be than all combined, were the poets of their day, the men "who feel great truths—and tell them." They took advantage of the privileges universally allowed to song—figurative speech that starts new images before the eye, siren rythm that seduces every sense into the ear, the doubtful pause that throws a friendly shade o'er truth, the sudden exclamation that grips the mind, the poetic diction denied to prose, the homonymous words that "ope (and sometimes wrest) the locks and hinges of the breast": all those and more, with knowledge pilfered from logical, philosophical, geological, astronomical and other scientific stores, they brought to bear upon the subject dearest to their hearts, and welded the whole into language that told one story to the Pagan, and another to the Christian.

"A herculean task and an impossible one," it may be said. The latter it might have been were it not for the existence of a cipher known only by the cult, a cipher whose origin and originators went back to the hidden past of time, a cipher whose wards were capable of being adjusted to the alphabetical characters of every written language, a cipher that drew *literal* pictures of the Promised One, and enabled love, himself in love, to gaze upon the Name, point it out to readers, and weave around it every now and again some morsels of the story that had come down through the grooves of time. No meagre story is it. The Name is spread over every classic page; and the story is told with a fullness and often with a clearness of details that throws the Jewish record into the shade, and leaves a reasonable doubt as to whether the poets' information was derived from a more critical reading than our own of that record, or from sources outside of and possibly earlier than it.

But, no doubt whatsoever, a herculean task it was. To write an ode, elegy, hymn, pastoral or any short poem of from two dozen to six dozen lines, in the dual fashion that they did, and in so doing to mystify the pagan, instruct the christian, and earn deserved laudations from both for what appealed to the mind of each—to do this much even, was a surprising task. What then must be thought of similar efforts continued through works containing thousands of lines! Yet, this is what was done by Horace, Tibullus, Catullus, by Alcæus, Sappho, Callimachus and scores of others in Greece and Rome; yes, and this is what was done by Homer in the Iliad and Odyssey, by Hesiod in the Works and Days, by Vergil in the Aeneid, by Ovid in the Metamorphoses.

and by many another in poems of extended length. Those poets and others like them were of the cult and wrote solely for the cult, though compelled (for reasons that scarcely need explanation) to adopt a cover for their real theme. But what of that? Words are free, cannot be monopolized by one single subject; and the same set that pictures war or peace, love or hate, social pleasures, scientific lore, or what you will, comprises the same "cannons of the mind" that preach the Word. Words were *necessary* to tell the story and point out the name of Him who was to come, and one set of verbal soldiers was as good as another provided genius was at their head (as it was), and provided the cult knew the object of attack (as it did).

We have no brief for their genius; the world fully recognizes the fact. But what we plead for is that those poets were the men who went to work in the vineyard at earliest morn, who scattered the good seed in the days when Paganism was rampant, and braved fine, exile, the prison, torture and death in doing so; that those were the men who made martyrs of themselves, and bartered for sake of Him they loved their own reputation for well-balanced understanding, truth, decency and morality. All this they did with the present expectation of being able to write more freely of that God, and with the future hope of being interpreted aright when Christianity became triumphant. Has that hope been fulfilled?

This is what we plead for, and we ask impartial scholars the world over to give the question due consideration. We ask them to do what Philemon of old, under similar circumstances, directed a doubting disciple to do—to throw custom aside and bring *good intent* to bear upon the text; to remember that there are *two ways* in poetry, one for the cult and another for the profane; to weigh the author's meaning and to probe his words: "do this," says Philemon, "and you will find that the poet has done his own share, has written and glorified the name of Him who will die for sinners." It is not too much to ask. Justice demands it—the lingering justice due to a dead intelligence, the immediate justice required by the living present, and the justice above all that is responsible for instilling right and wrong into the virgin minds of those who will continue to peruse the pages of classic writers.

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Homer—Iliad XVIII. 369-617 198

Design visits the poet, is cordially welcomed, and requested to state her mission—She tells the story:

How she was wedded for weal or woe to Adam, "the man of other erring men," who handed down the tradition that a Son would yet be born who would be the Shiloh of patriarchs, a Saviour who

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would bring the olive branch of peace to the world, who would be called Jesus in his infancy, and Jesus the Christ in his manhood—By the Great Design was He commissioned to battle with the Jews in Jerusalem; by Glorious Design would He be welcomed in heaven after his death; but by the Immutable Design would He be left alone to bear the load of sorrow and anguish that had been impressed upon Him—She goes on to tell how the Son would not come because the gentiles had parted Him from Mary, had forgotten or put aside the belief enunciated in Eden and begotten of the Word spoken to the serpent, "She shall crush thy head"; how this belief (and "a chosen people" in compensation) was regained by Abraham in return for "giving what was demanded of him" by God; how, when lamentations and prayers and offerings went up from every quarter to heaven, Moses was sent "with a multitude of people" to prepare the way of the Lord, and how the lawgiver, "the worker of many plagues," died before Jericho was captured.

She concludes by asking a complete suit of armor for the Son: the poet gladly complies and goes to work—He fashions "a mighty shield"; puts therein the pictorial emblems of heaven, earth and sea, sun, moon and stars; and then graves in succession the names of Jesus; Christ; Mary; Joseph; Nazareth; Bethlehem; Canaan, Judah, Israel, the twelve tribes; Alleluiah! and Hosanna! After commenting on the efficacy of this armor in guarding *himself* from the attacks of the world, the flesh and the devil, the poet hands his work to Design, who bears it off to the multitude of readers.

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Horace. I. Car. 5 252

A vision of the immaculate Mary and helpless Child in the stable at Bethlehem.

Horace. III. Car. 1 254

The picture word is specified—The omnipotence of God; and yet (continues the poet) this God will come in human form to earth,

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will come as a supplicant for men's souls, and will labor by word and deed to bring all men into the one fold—The name of Him who is to come is graved twelve successive times from different portions of the picture word—"Jerusalem" is also pointed out in it, "where earth's High Lord and common Saviour would lay the groundworks" of his church, attended by the fears and threats of Scribes and Pharisees—The straight reading of the Name closes the ode.

Ovid. Metamorph. XV. Fab. X..... 260

The desire of Augustus to deify himself and the dead Julius Cæsar furnishes matter for the proem, and helps to fasten attention on the picture word—In this picture "the christian" sees the "cross," "hammer" and "spikes" prepared for the High Priest whose Name (with suggestive comments) is marked eight successive times from various portions of the word—A list of signs attending the Crucifixion is enumerated—"The author" points out in expressive language the anagram in his picture: it reads "Christ Jesus is coming"—He proceeds to tell how the Saviour's coming is close at hand; how, after his ascension, He will be worshipped on earth; and how each christian, to avenge His death and be worthy of His name, should bear patiently the crosses of this life—Having glorified "the great Name" that fills his picture, he goes on to tell how Christ would preach peace, equity, morality and justice, would impress the same by his own example, would establish his church, and remain on earth until "He has made the figures of his years the same"—One other combination is graved; and having thus given to God what is God's, the poet concludes by giving to Caesar what's Cæsar's—and gives it with a will!

CHAPTER I.

A SKETCH OF GREEK PAGANISM.

From the Deluge to Babel and the dispersion of mankind was but a short hundred years, and yet it witnessed a series of rapid and surprising changes, such as no other century has ever seen. Its dawn revealed the regions around Ararat as a bewildering waste of waters, mud, gravel, sand and boulders: its close looked upon smiling hills and fertile plains, upon fields of rice, beans, wheat and barley, upon meadows carpeted with flowers, and upon groves gleaming with the apple, orange, cherry, fig, olive, and countless other fruits.

Its dawn beheld the human survivors of the Flood, and counted them as eight: its close could number men and women by thousands upon thousands. It opened with peace; with oneness of race, language, faith; and with good will between God and man: it ended with ominous signs of strife, with ethnic and linguistic differences, and with an estrangement between the Creator and His creatures that culminated in false and idolatrous forms of religious worship. Its rising was remarkable; its setting even more so, for around that Babel of yesterday are centred the great unexplored remainders of race, color, facial characteristics, language and religion, that have puzzled and eluded the inquirers of to-day.

Balked in their design of building a city and a town, and of making their name famous in the land of Shinar, the families of Noah were confounded in their tongues, as Scripture tells us, and scattered abroad upon the face of all countries. Let us follow the fortunes of Japheth, in whom we are particularly interested.

> "The sons of Japheth; Gomer and Magog, and Madoc, and Javan, and Jubal, and Meshech, and Tiras.
>
> And the sons of Gomer; Ashkenaz, and Riphath, and Togarmah.
>
> And the sons of Javan; Elishah, and Tarshish, Kittim, and Dodanim.
>
> By these were the isles of the Gentiles divided in their lands; every one after his tongue, after their families, in their nations."—Gen. x: 2-5.

In these "isles of the Gentiles," which embraced the coast lines of western Asia, southern Europe, and the islands of the Mediterranean, arose a people who spoke and wrote in the Greek tongue; who founded one of the greatest and (next to Rome) one of the most extensive empires of antiquity; who distinguished themselves in arts, science, literature and civilization; and who sent forth in greater numbers than any other nation, ancient or modern, men pre-eminent for poetry, painting, sculpture, philosophy, rhetoric and eloquence.

In the nebulous beginning of their race was formulated a system of religious worship that maintained its ground while Greece held sway, and for centuries afterwards while the world was dominated by Rome, since—owing to the common origin of both peoples—the deities of Greece and Rome were identical in all respects, allowing for an occasional slight difference as to name. The gods were many and varied, but ever distinctly individual, and sharply defined in points of age and precedency, place, rank and influence.

To begin with, there was a number of deities, always limited to seven, and named as Chaos, "the first of all"—Gaea—Eros—Nox—Erebus—Aether—Hemera. While these were the oldest and most recondite of the gods, they were seldom if ever, unless in the case of Gaea and Eros, invoked, offered sacrifice, or honored with temples; and the multitude, while recognizing, looked upon them as incomprehensible, shadowy, and remote divinities who solicited reverence and worship rather from the priests and philosophers than from itself. Next to these, in point of age, came Uranus and Pontus, the children of Gaea, while still wedded to herself—the Titans, Cyclopes and Hecatoncheires, born of Uranus and Gaea—Aphrodite, the Giants and the Nymphs, dating from the time when the Titan Kronos wielded the scythe against Uranus, his sire—Moros, Ker, Thanatos, and many another dread and remorseless child of Nox—and Nereus, Thaumas, Phorcys, Ceto, Eurybia, all descended from the union of Pontus and Gaea. Then came, more or less cotemporary and coterminous, Iris and the Harpies—the Graiae and the Gorgons—and the Titan born, chief among whom were Styx, Helios, Selene, Eos, Perses and Asterie (with their only begotten child, Hecate), Leto, Atlas, Prometheus, and those sprung from Kronos, namely, Hestia, Demeter, Hera, Poseidon, Hades, and Zeus. Next to these, and in close succession, we find on the Pontus branch of the genealogical tree, Pegasus and Chrysaor,

the offspring of the Gorgon—Geryon—Echidna, with her children, Cerberus, Chimaera, and the Sphinx; and on the Titan branch, Athena—the Graces—Muses—Persephone—Apollo—Artemis—Hebe—Ares—Hermes—and Bacchus, all of them born of Zeus: and Hephaestus, born of Hera. And after these comes a number of minor gods and goddesses, varied in character and functions, and numerous as leaves in Vallambrosa.

Another division of the divinities has reference to place; and we find deities of heaven, air, water, land, and of the lower world. Uranus, Helios, Selene, Eos, Zeus, etc., are instances of the first; Iris, the Harpies, and the Winds of the second; Oceanus, Poseidon, Nereus, and Pontus of the third; Gaea, Bacchus, and Hephaestus of the fourth; Hades, Persephone and Cerberus of the fifth; and in the lowest depths of earth are the Titans, guarded by the Cyclopes and Hecatoncheires. Not all of them, however, were limited as to station. Zeus and most of the celestials could visit and hold communication with the terrestrial and marine deities, and vice versa; Hera could penetrate into the lower regions, and Thetis could mount to Olympus; Hephaestus could leave Lemnos to attend the banquets of the gods, and Hermes could conduct the buried dead for judgment across the Styx: all the gods could visit Oceanus, and Hecate had the entrée of heaven, earth, and hades.

Still a third division—and, like the preceding, more Roman than Greek in character—was that into Greater and Lesser gods *(Dii Majorum Gentium* and *Dii Minorum Gentium)*. Twelve of the former—Zeus (Jupiter), Apollon (Apollo), Hermes (Mercury), Poseidon (Neptune), Ares (Mars), and Hephaestus (Vulcan), with Hera (Juno), Athena (Minerva), Aphrodite (Venus), Artemis (Diana), Demeter (Ceres), and Hestia (Vesta)—called the *Dii Consentes,* constituted the council of Zeus, when matters of general interest to the world were to be resolved on, and were the real nuclei around which revolved the religious aspirations of the Greek and Roman. The reason is evident. All that immediately concerns the State, the City, and the Individual, was centred in these *Consentes*, seeing that they represented, respectively, life and well-being, light, song and music, learning and eloquence, navigation and commerce, conquest and glory, and every domestic trade requiring fire and furnace; together with the land of their birth and the sanctity of the marriage tie, the wholesome restraints of law and order, the joys of love, the pleasures of the chase, the peace of agriculture, and the happiness of home.

It has been said that the Greeks regarded their deities not as actual gods, but as mere agencies of an unknown and nameless Being, or of Nature. While this is undoubtedly true of the few, it is certainly not correct of the many. The tests of deification are the building of temples, offering sacrifices, and praying to the pictured or sculptured images of objects or conceptions already idolized in mind. The Greeks did all these; and we have no reason for supposing that the multitude built and sacrificed and prayed with a mental reservation. Why should it? It knew no other religion than its own; and if it did happen to hear of an Osiris or a Bel, a Mazda or an Indra, how did they differ from its own Zeus? These also had wives and children, wars and quarrels, passions, preferences celestial and terrestrial; and in comparison with these Eastern divinities, its own gods looked brighter, cleaner, more humane, and less difficult of comprehension. And again, why should it? It had been born, brought up, educated and trained in the worship of Olympian gods; so had its fathers and forefathers; the most learned of the land spoke well of the gods, the priests officiated in their service, and judges, statesmen, nobles and rulers paid all due reverence at their shrines. No; the Greek was as proud of his language as of his country, of his religion as of either; and while his armies might conquer and his philosophers visit the nations of the East, his own patriotism, speech and worship remained unaltered. There was no grafting on, as was the case with Zoroastrianism and Magism, no wholesale transference as when Rome accepted the entire Greek Pantheon. The original elements of belief were as intact and vigorous in the time of Augustus Caesar as when Leonidas sacrificed himself for his altars and firesides, or when Homer flourished and wrote of an angry Apollo who stirred up dissension between Atrides, king of men, and Achilles, bravest of the Greeks.

It could scarcely be otherwise. The invention and formation of the Theogony betray a masterhand groping—not blindly, but *with restraint*—after Truth of some kind; piecing it out bit by bit; dressing each piece in multicolored garments; and then holding it up for inspection to dazzle, it may be, the ignorant and careless, or to excite doubt and inquiry among the educated and reasoning. Not one of the entire Pantheon is pictured with *all* the attributes of a god; nor one with *all* the vile instincts that render man a beast. Each is a mysterious compound of the heavenly and terrene—of strength and weakness,

patience and passion, love and hate, good and ill: each, in brief, is ideal humanity and humanity as it ordinarily is. Particularly so is this the case with Zeus, the head of the Pantheon; and the following analysis of "the Father of the gods," taken from Thirlwall's "History of Greece," furnishes an excellent illustration of that which Zeus was intended to represent, namely, Man as he should be, with much of the angel, yet a little of the clay:

"The Olympian deities are assembled round Zeus as his family, in which he maintains the mild dignity of a patriarchal king. He assigns their several provinces, and controls their authority. Their combined efforts cannot give the slightest shock to his power, nor retard the execution of his will; and hence their waywardness, even when it incurs his rebuke, cannot ruffle the inward serenity of his soul. The tremendous nod, wherewith he confirms his decrees, can neither be revoked nor frustrated. As his might is irresistible, so is his wisdom unsearchable. He holds the golden balance in which are poised the destinies of nations and of men; from the two vessels that stand at his threshold he draws the good and evil gifts that alternately sweeten and embitter mortal existence. The eternal order of things, the ground of the immutable succession of events, is his, and therefore he himself submits to it. Human laws derive their sanction from his ordinance; earthly kings receive their sceptre from his hand; he is the guardian of social right; he watches over the fulfilment of contracts, the observance of oaths; he punishes treachery, arrogance, and cruelty. The stranger and the suppliant are under his peculiar protection; the fence that encloses the family dwelling is in his keeping; he avenges the denial and the abuse of hospitality. Yet even this greatest and most glorious of beings, as he is called, is subject, like the other gods, to passion and frailty. For, though secure from dissolution, though surpassingly beautiful and strong, and warmed with a purer blood than fills the veins of men, their heavenly frames are not insensible to pleasure and pain; they need the refreshment of ambrosial food, and inhale a grateful savor from the sacrifices of their worshipers. Their other affections correspond to the grossness of these animal appetites. Capricious love and hatred, anger and jealousy, often disturb the calm of their bosoms; the peace of the Olympian state might be broken by factions, and even by conspiracies formed against its chief. He himself cannot keep perfectly aloof from their quarrels; he occasionally wavers in his purpose, is overruled by

artifice, blinded by desires, and hurried by resentment into unseemly violence. The relation in which he stands to Fate is not uniformly represented in the Homeric poems, and probably the poet had not formed a distinct notion of it. Fate is generally described as emanating from his will, but sometimes he appears to be no more than the minister of a stern necessity, which he wishes in vain to elude."

A suffering Christ endears Him more to us than if He had visibly proved the Godhead when scourged, spat upon, and crucified. What the "humanity" of our Lord is to Christians, the "human" qualities of their deities were to Pagans—a subject for meditation and reflection, puzzling, it is true, and wondrous, but, withal, exceedingly attractive and endearing. That the gods should thus, while offering an excuse for human frailty, still serve as exemplars of a higher life, affords much food for thought as to the purport and design of those who framed the Theogony, and strengthens the belief, already expressed, that it was formulated by men who believed in and worshiped a Supreme Being, but were overawed by an idol-loving populace that clamored and threatened for strange gods. Forced to yield, they compounded with conscience, gave hostages to fortune, and systematized a form of religion that persistently threw the shadow of Oneness over the pantheon, and resisted the attempts at self-deification on the part of rulers, while at the same time it inculcated the love of country, respect for law and order, the observance of morality and of social rights, and judgment after death for all men, irrespective of rank or wealth, of integrity or viciousness. If not religion, then, in the true sense of the word, it was the milk of religion, lapped by the many, set for cream by the few, churned by the sceptic, and exchanged for meat by the inquirer who could not be baffled or daunted when searching, let us say, for the Holy Grail of those days.

Greek paganism, it must be admitted, took firm root from the first, and flourished like a green bay-tree. It sprouted when Hellen—son of that Deucalion who survived the Flood, and in whose name, like that of Japheth's, can be traced the elements of "extent" (ἕλον) and of "brightness" (ἴλη)—founded the Greek race; it grew with the sons of Hellen, and opposed the Aeolic Salmoneus when his impious attempt at self-deification brought fire from Zeus upon him and upon his city; it fought with Adrastus for dominion, with the Epigoni for revenge, and at Troy for outraged hospitality; it encouraged Iphitus to pro-

claim a universal season of peace once every four years while the Olympic games were in operation; it sided with Draco and Solon in their efforts at legislation, and kindled the Sacred War in defense of pilgrims' rights; it fought for fatherland at Marathon, Salamis, Plataea, and made death palatable at Thermopylae; it sighed over internecine quarrels and the long Peloponessian War; it followed Alexander to victory, and then did the rival gods of Egypt and of Persia, of Babylon and of India, hear for the first time the mystic ἐλελεῦ! ἐλελεῦ! that resounded from Grecian throats. And when Greece itself fell upon evil days and received the death blow from Mummius, its gods were still triumphant. Perched upon Roman banners, they forced their way from Euphrates to the Tagus, from Carthage to Britain, and the deities of all subjugated countries were as tributary to Zeus as the countries themselves were to Rome—for where the eagle flew, there screamed the bird of Olympian Jove.

Yet in this its hour of greatest triumph a cloud, big with the doom of Paganism, was gathering in the East. A child had been born in Bethlehem of Judaea, and His name was Jesus. Brought up among the only people who had been openly trained from Abraham's days in the worship of a One True God, He grew to man's estate and began that divine mission so familiar to every reader. He came unto His own, as Holy Writ words it, and, though in Him were fulfilled all the conditions of past prophecies, His own received Him not—they crucified Him.

But previous to His death, He had gathered around Him a chosen knot of disciples specially instructed and commissioned to carry on the task which He began, and to establish the church which He founded.

In the closing years of Tiberius commenced the struggle between Christianity and Paganism—a struggle that, humanly regarded, was utterly disproportioned in all respects. It was twelve men against the millions, poverty against wealth, plain rusticity against subtle philosophy, unvarnished speech against polished eloquence; it was a slave against the mistress of the world, the scoff of nations against Rome, and "the Crucified" of that scoff against Olympian Zeus!

But still, through an Almighty Providence, Christianity throve and waxed strong from the beginning. The Gospel that it preached—One Supreme Being and a Christ that had come, love of God even to self-abandonment, charity that recognizes

no distinctions, and a blameless life—was not an alarming one at first to the temporal interests of those in power, who looked upon it as a strange form of religious enthusiasm that would die out of itself, and the more quickly if left unnoticed. The consequence was that the new doctrine, encountering at the outset no special opposition save from the Jewish priests, met with astonishing success. Peter converted three thousand at his first preaching, and five thousand at another: "And the word of God increased, and the number of disciples multiplied in Jerusalem greatly; and a great company of the priests were obedient to the faith"; and again we read (Acts ix:31), "Then had the churches rest throughout all Judaea, and Galilee, and Samaria, and were edified: and walking in the fear of the Lord, and in the comfort of the Holy Ghost, were multiplied." In less than thirty years from the Crucifixion the Gospel had been preached in Rome, Greece, Asia Minor, Armenia, Arabia, Persia, Scythia, Syria, Mesopotamia, Phrygia, and Central Asia; and in thirty more so numerous were the Christians in those lands, as also in Gaul, Spain, Germany, Egypt, Northern Africa, and India, that Pliny the younger, when reporting of them from his Pontic province, wrote thus: "Great are their numbers, of both sexes, of every age, and of every rank of life. The fields, towns and villages swarm with them. As for our own gods, their temples are deserted, and their festivals discontinued."

Not very long, however, did this peaceful and prosperous order of things continue. The strict piety and blameless life that had at first shamed the pagan mob to tolerance grew exasperating when compared with its own loose creed and looser morals; the conscientious exclusiveness displayed by Christian parents in matters relating to private and public amusements, social gatherings, affiliations, and the marriage tie, estranged gradually the sympathies and influence of those who, living and moving in the same circle of society, adhered to the old worship; the personal property and real estate of the wealthy converts attracted the greed of local magnates and judicial officers; their ever increasing numbers, with the necessary consequences of diminished attendance and diminished offerings at the altars of the gods, roused the priests to action through fear lest the national religion should be subverted. Added to all these were the specious misrepresentations and atrocious falsehoods that can be and ever have been promulgated regarding what is true and good, and the insidious attacks of every sceptic who, be-

lieving in nothing, gloated over religion as a proper field for philosophical and rhetorical display.

In the reign of Nero did persecution commence; and from his time to that of Constantine—a period of nearly two hundred and fifty years—did Pagandom, with some few and brief intermissions, enjoy the savage satisfaction of testing Christians in the two most salient tenets of their faith, namely, self-abandonment for God, and charity even to their Pagan torturers. It is grewsome reading, the history of those days, and furnishes convincing evidence that the noblest as well as the vilest traits of man are exhibited on a large scale only when religious intolerance and the right to worship are brought into antagonism. For upwards of two centuries Rome, a highly civilized monarchy, concentrated its attention on inventing numberless forms of hellish cruelties against a section of its subjects—a moral, law-abiding section that never flinched from its duties as citizens or soldiers of the Empire—because Rome believed in Pagan gods; for the same length of time, and because of their belief in One True God, did those Christian subjects lay down their lives in ones and scores, in hundreds and thousands, without sedition or revolt, and in the face of tortures that make the blood run cold. Beheading, crucifixion, the rack, and burning at the stake were resorted to; but these punishments are mild in comparison with others that we read of. Men and women were scourged till their very entrails were laid bare; their flesh was scraped off and molten lead poured upon the raw and quivering surface; they were exposed in the arena to be devoured by lions, or disguised in the skins of beasts to be worried and mangled by the dogs, or enveloped in nets to be gored by bulls; covered with pitch or wax from head to foot, and set on fire, they were stationed as living torches to light up the squares and public gardens; their flesh was nipped bit by bit with red-hot pincers, or their heads were scalped and burning embers placed upon them; their naked bodies were scarified with knives, rubbed over with salt and pepper, and then slowly roasted upon gridirons.

It was a long day and a cruel one to test men's souls; and thousands, it may be, turned aside through fear, while other thousands prayed with the lip to Zeus and with the heart to Christ. But still, despite this hell let loose, the great majority of Christians clung to the faith, and braved sword and fire, scourging and the lions, braved any and every form of death for sake of Him who died upon the cross. In one day at Lyons, in Gaul,

19,000 men, exclusive of women and children, are said to have perished for their religion; and, later on, 10,000 more were massacred for the same cause at Antandrus in Phrygia. Never before or since was such a spectacle beheld as when Maximianus, marching against the barbarians, halted his forces at Geneva and commanded the Theban Legion—over 6,000 strong—to sacrifice to the gods. Every one of them was a tried veteran and a true believer. "We fight the enemy, but Christians we remain!" was their reply. To a man were they hewn down by their fellow-soldiers, slain unresistingly for the faith that was in them.

Peace and victory came at last. The lust for human blood began to pall, and the sublime heroism of patient suffering extorted admiration from the tired hands of the persecuting crowd. Rome commenced to look aghast at the carnage of its making: ten times had it ordered every province of the vast empire to flow with loyal blood; and still it seemed as if it was but sowing dragons' teeth, since for every martyr there sprang a hundred converts ready, almost anxious, to take his place and share his fate. Statesmen began to speculate on the possible and probable: barbarians were threatening the Empire from the north and east, and scarce a year passed by without new Caesars starting up in each most powerful province. What if the Christians, goaded by persecution, should throw in their lot with either the foreign enemy or the domestic foe? The prospect was not pleasing; and visions of a Rome deluged with blood, and that not Christian blood, floated before the mind. Added to all these inhibitory incentives was the fierce light of truth reflected from the writings —"apologies," as they were called—of men like Aristides, Justin, Athenagoras, Theophilus, Irenaeus, Clement, Tertullian, Origen, and others, who vigorously maintained the civil and religious rights of Christians, refuted the subtle charges and objections of sceptical philosophers, and cleared away the lies and gross misconceptions that had obfuscated and exasperated the masses of the people.

With Constantine came peace from persecution, and the decay of Paganism. Constantine, a most worldly wise if not the best of rulers, did not dare to stir up the smoldering embers of Paganism during his long reign of thirty-one years; not till he had done away with all competitors and become sole emperor did he openly profess the true faith; and not till he was on his death-bed, according to some authorities, did he deem it wise to be baptized. His sons and successors were by no means shining

lights of religion or of morals, and exhibited the prudence of their sire by persecuting the Pagans for their wealth, and conciliating them by upholding Arianism against orthodoxy. With Julian came a spasmodic revival of the Olympian gods, their ceremonials, and their worship; but their doom was sealed, and the apostate must have had a vision of the future when, dying on the plains, he cried to heaven, "Thou hast conquered, Galilean!"

Greek Paganism was dead. For upwards of twenty centuries had it ruled two mighty nations, guided their people, influenced their laws, shaped their morals, and led their armies to the scene of war. It seemed a religion for all time; but when Zeus beheld "the Star of the East," the star which the Magi saw and followed to Bethlehem, he bethought him of the dark prophecy of Prometheus, and felt that his day was running short. Not without a struggle did he yield. For two hundred and fifty years he fought the fight, and wielded for ruthless destruction the thunders and lightnings at his beck; for another fifty years he tried expediency, temporizing, and heretical dissensions; baffled at every point, he made one final effort, discarded all half measures, flung once more the eagle to the breeze, and died with Julian on the field of battle.

CHAPTER II.

WAS PAGANISM THE RELIGION OF THE CULTURED?

It is generally conceded that religion, even the faith that men profess, is regarded in a different light by the many and by the few; to the former, belief supplies the want of knowledge, the lack of inquiry, and the strong desire that would interfere with worldly pursuits and gain; to the latter, religion is a problem that *must* be solved in some way before they can find rest. If in these our days we find some who, in the light of Christianity and its Divine founder, still declare the problem to be insolvable, or indeterminate, or negatively determinate, or positively solvable, ought we to feel surprised to find a few men in Pagan days searching for the solution of the same problem? This surprise is lessened according as we study the nature of the problem, its conditions, and the intelligence brought to bear upon its solution.

"The tie that binds" is not one peculiar to any race or century; it is part and parcel of the human being, as much so as the life within him, or the reason given to him, or the natural cravings for subsistence and for light. "Among all men," says Xenophon, "it is customary from the first to pay reverence to the gods"; and the same sentiment is repeated more distinctively by Cicero, "Of all animals there is none save man that has any knowledge of God: and among men themselves there is no race so uncivilized or savage that does not recognize the necessity for this knowledge, even though it be ignorant of the true nature of God. The inference is that whosoever has any cognizance or knowledge of his own being must acknowledge God."

As for the comparative conditions of the problem then and now, they are in proportion to the relative merits of Paganism and Christianity. No thinker of the ordinary or most advanced type, Christian or otherwise, can be found in our day prepared or willing to claim preference for the former; if pressed for his reasons, he would probably say that belief in Pagan gods was an insult to intelligence; and the veriest sceptic would admit that if there were a God at all, He should be one. Were there no acute minds in ancient Greece and Rome to feel insulted by polytheism?

No thinkers? No men of intellect? Who then conceived and transferred the Iliad, Theogony, and tragedies to parchment? Or the Olympian Zeus and Cnidian Aphrodite to gold, ivory, and marble? Or the Venus Anadyomene to canvass? Or the sublime and silent earnestness of architecture to stone? Whose names are synonyms for geometry, inductive reasoning, and logic? Who thought out the problem of being, probed it to the quick, and discussed it in every possible mode and form? Who formulated the fundamentals of astronomy, geodesy, geology, zoology, music, light, heat, sound, and countless other branches of knowledge requiring deep reflection, the closest reasoning, and indefatigable research? If the answer be—as it must be, "the Greeks," does it seem reasonable, then, to infer that, while pondering over every subject, they neglected religion; that, while tracing each branch to its beginning, they left the pantheon as it was; that, while refusing to believe in anything which was not dialectically true, they swallowed polytheism with all its manifest incongruities and absurdities? To accept such inferences, from this point of view, is certainly more difficult than to deny them. To accept them at all, we must fall back on certain alleged errors of omission and commission, such as (1) specific neglect in mentioning a One Supreme Being, and (2) professed regard and esteem for the gods of the pantheon.

That the first charge is without foundation can be shown best by going back to the musty past of time, and quoting the expressions handed down from age to age:

"I am the all that was, and is, and will be."—Inscription on an ancient temple at Saïs.

"One is the self-begotten; all things derived from this same One were created; no other is there save the Almighty King."—Orpheus.

"Easily can God, when willing and far off, save man."—Homer (Odyss. III: 231).

"God hears us ever from afar."—Aeschylus (Eumenid. 297).

"If the doer hopes to deceive God in any way, he is mistaken."—Pindar (Olymp. I: 102).

"For God, if He is really God, is all-sufficient in Himself."—Euripides (Her. Fur. 1345).

"The Godhead is so great and of such a nature as to see and hear all things, to be present everywhere, and to attend to all things at once."—Xenophon (Memorab. 1: 4).

"He who arranges and maintains the entire universe, in which all things are beautiful and good, and whole and sound in their constituent parts, and who keeps it imperishable and accurately performing its functions quicker than thought,—He, in the doing of those mighty works, is seen by us, but in the ordering of them is unseen."—Xenophon (Memorab. iv: 3).

"In word and deed, then, God is all that is absolutely one and true."—Plato (Repub. II: 21).

"God extends from eternity to eternity."—Aristotle (Strobaeus, Eclog. Phys. I: 86).

"God is blessed and happy from nothing external, but Himself from Himself."—Aristotle (De Repub. vii: 1).

"It is proper to ponder over these things with regard to God, who is verily the perfection of power, existence and goodness."—Aristotle (De Mundo, 6).

"Tell me what thou understandest by God? The One who sees all things, and is Himself unseen."—Philemon.

"All places are a temple for the Divine Word; for the mind it is that converses with God."—Menander (Arreph. 6).

"There is verily a God who hears and sees whate'er we do."—Plautus (Capt. II: 2.63).

"Nothing is superior to God; by Him, then, must the world be ruled. To nought of nature, then, is God obedient or subject; therefore, He rules all nature."—Cicero (Nat. Deor. II: 30).

"God looks not at full hands, but at pure ones."—Publius Syrus.

There is, surely, no uncertain ring about these declarations, no atheistical blasphemies, no sceptical euphemisms, no philosophical materialism or naturalism! Believing, then, in One God, they could not be polytheists; and believing in a God who was wisdom, truth, goodness, all-sufficient in Himself, and from eternity to eternity, it would be insulting to their intelligence to pin their faith on a Zeus, Apollo, or any other of the pantheon who was notably credited with a beginning as to existence, with cravings for external objects, and with numerous frailties reflecting on morality, veracity, and prescience.

Neither in Greece nor Rome was there any interdict placed upon a belief in a Supreme Being; and while to the multitude He represented an *unknown* god, and to the educated sceptic but *another* god, there was always a certain number of the literati

who regarded Him as we do—as the One True God, gifted with omnipotence, omniscience, omnipresence, with infinite justice, goodness, mercy and existence, the Divine Author and Preserver of all things. Since by rulers and statesmen—by every one, in short, outside the number mentioned—such a belief was looked upon as the harmless and intellectual meandering of speculative philosophy, it was not only permissible to entertain it, but even to teach it in the schools, provided always that the gods of the Pantheon were not openly and persistently decried and disrespected. Hence it is that we find the idea of a Supreme Being notably permeating all the philosophies from the time of Thales to the days of Aristotle, Epicurus, and Zeno; and that it continued so to the time of Christ is evidenced by the words of Paul when, standing in the midst of the Areopagus, he said: "Ye men of Athens, I perceive that in all things you are too superstitious. For passing by and seeing your idols, I found an altar also on which was written, 'To THE UNKNOWN GOD.' Whom, therefore, you worship, without knowing it, him I preach to you."—(Acts xvii: 22-23.)

The second charge—speaking with respect and reverence of the gods—is true, but misleading. In the first place, respect and reverence do not imply worship; if they did, parents, superiors and the ruling powers would be objects of worship in our own day. In the next place, what did these gods represent to the educated? The most cursory reading of the classics tends to show a marked and constant distinction between ὁ θεός and *deus* and the οἱ θεοί and *dii:* the former is restricted, as a rule, to the Supreme Being; the latter embraces all or some of the following:

1. The astronomical bodies.
2. The material, chemical and physical forces of nature.
3. The influences of air, land and water.
4. Vital and mental energies.

All these, as *rulers,* each in its own sphere—just as the sun and moon are rulers of day and night—were termed "gods," and the equivalence of "gods" and "rulers" is frequently marked in Scripture; all these were the handiwork of God; and if the Creator himself "saw everything that he had made: and behold, it was very good," should not these works and influences be held in respect and reverence by man? Poetry answers back:

> "Spirit! whose life-sustaining presence fills
> Air, ocean, central depths by man untried,
> Thou for thy worshipers hast sanctified

All place, all time! The silence of the hills
Breathes veneration; founts and choral rills
Of Thee murmuring; to its inmost glade
The living forest with Thy whisper thrills,
And there is holiness in every shade."

While admiring nature's works, however, they never worshiped them. As well might we accuse Byron of sun-worship for saying:

"Thou material God!
And representative of the unknown—
Who chose thee for his shadow! Thou chief star,
Centre of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!
Sire of the seasons! Monarch of the climes,
And those who dwell in them!"

Did Maturin adore the moon? And yet he wrote:

"My own loved light,
That every soft and solemn spirit worships,
That lovers love so well—strange joy is thine,
Whose influence o'er all tides of soul hath power."

Is there worship in these lines of Young?

"Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumb'ring world."

The best modern poets are impassioned to a degree when addressing the agencies and influences of nature—so impassioned, indeed, that, had they lived in Pagan days, the charge of ἀσέβεια could never have been brought against them! Do we associate them with polytheism? No; it is, we say, but the poetry of religion. Why, then, should we discriminate against the earlier poets? Theirs, too, was intelligence; theirs, too, the divine afflatus; theirs, a belief in One Supreme Being, and theirs was the same impelling desire to praise His glorious works, and to tell what they knew of them in poetic language.

But, it may be objected, the sentiment of worship does not break out so much in an individual sense as it does in a collective one, since it is the οἱ θεοί as a class that are lauded, esteemed, and spoken of in terms that imply a respect closely bordering on worship. Yes; but, as already noticed, respect, however great, is not worship; and in the vast majority of instances, allusions to "the gods" are more admonitory than reverential, breathe of

prudence rather than esteem, and, as a whole, inspire readers with the mingled sentiment conveyed in Shakespeare's lines:

"Kings are earth's gods: in vice their law's their will;
And if Jove stray, who dares say, Jove doth ill."

The poet has hit the mark squarely; for "the gods," taken collectively, are no more or less than "earth's gods," and a proper rendering of the Greek and Latin poets (as explained later on) furnishes abundant and conclusive proof of the fact. Why not Man be a god as well as those agencies already mentioned? He, like the others, is a creation of the Most High, is possessed of force, and has influence; he even transcends the others, since he alone of all creations has been made "in the image of God," has mental force, than which there is none greater, and wields dominion over things of air, earth and water. If moderns do not hesitate at "the lord of creation," why should the ancients falter at "a god"? The phrases are synonymous, since each denotes the authority conferred upon him in the garden "over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth."

That there is nothing really irreligious in the appellation, as applied to man, is shown in Exodus iv: 16, where the Lord tells Moses that Aaron "shall be thy spokesman unto the people: and he shall be, even he shall be to thee instead of a mouth, and thou shalt be to him instead of a god"; and again Exodus vii: 1, "And the Lord said unto Moses, See, I have made thee a god to Pharaoh"; and still more notably in Exodus xxii: 28, "Thou shalt not revile the gods, nor curse the ruler of thy people"; and in Psalm lxxxii: 1, 6, 7:

"God standeth in the congregation of the mighty; he judgeth among the gods."

"I have said, Ye are gods; and all of you are children of the Most High."

"But ye shall die like men, and fall like one of the princes."

In this sense of "ruler" was the phrase applied to man by the poets. But not to all men; for just as there are greater and lesser stars, greater and lesser forces, greater and lesser influences, so, too, among the human race are there some who outshine, constrain and influence others through virtue of rank, wealth, authority, and mental capability. These—kings, judges, commanders, statesmen, the rich, the learned, and men of parts—are, and ever have been the *rulers* of their fellowmen; these were the

οἱ θεοί, the ἀθάνατοι, the *superi,* "the gods"; all outside their ranks are ἄνθρωποι, *homines,* the *stolidum vulgus,* mere "men."

It must not be supposed, however, that this inner signification of the term was communicated to either "the vulgar" or "the profane"—as the poets are fond of styling the vast majority who believed in Paganism, and the better informed minority who had no faith whatsoever. To explain the esoteric meaning of "the gods" to the ignorant mob would be useless, injudicious, and subversive of the law, morality, and order invariably connected with religion of any kind; to avow it to the profane would be perilous in the extreme, since from these—sceptics in reality, but seemingly ardent polytheists—emanated, as a rule, the dread charges of "corrupting the youth" and "impiety towards the gods." To the believers in One God, then, was the real meaning of the οἱ θεοί confined; and we can see at a glance what an immense advantage it afforded for the propagation of the truth. Since the writers and their coreligionists were themselves "gods," since the good are always mingled with the bad, and since even in the bad are often found some redeeming qualities, it is evident that, under the religious disguise of "the gods," the poets had not only a wide field and a safe one for upholding right and censuring wrong, but had also an innocent means of retaining favor with the great, and of disarming malice and suspicion. If, for instance, carried away by zeal, they dilated too markedly on a Supreme Being with infinite attributes, what more easy or natural than to make reverent mention of "the gods" in the next paragraph? If a tyrant looked coldly upon them, he could be propitiated by a verselet numbering him among "the *superi*"; and if the profane littérateur accused them of "impiety," the οἱ θεοί could be stuffed down his throat, and the finger of pride pointed to an ode inscribed "Ad Lunam," "Ad Bacchum," or "Ad Solem"!

There remains one final objection, namely, certain invocations to Zeus—that of Aratus, for instance—which have been said to exhibit a decidedly pantheistic tinge and a tendency to worship. These will be more appropriately treated of in another chapter; still, it can be said here that they are as true but misleading as the charge which has been just explained.

It is absolutely certain, then, that Paganism was never universal in the complete sense of the word; that, at every stage of its existence, there lived men who had a knowledge, no way inferior to our own, of a One True God; and that certain of these, gifted by nature, kept this knowledge alive in prose and verse.

Much of this knowledge was freely and openly expressed—the quotations already given are in evidence; much more was veiled through dread of persecution, but veiled so diaphanously that, while reading (and, it may be, wondering how men so intellectually gifted could be thus deceived), we catch here and there

> "Such golden glimpses of the goal,
> As make new pulses to emotion thrill,
> And a new spirit waken."

CHAPTER III.

COULD THEY HAVE HAD A KNOWLEDGE OF THE CHRIST?

A belief in one Supreme Being, the creator of heaven and earth, was not the sole relic that had subsisted and come down through the ages of Greek time. A knowledge of our first parents and of the Fall was preserved and interwoven in the myth that centred around Zeus and Prometheus at Mekone;* in another myth, that of Deucalion, has the Deluge been recorded; and apart altogether from the myths, it is generally conceded that the Greeks, in common with many other great nations of antiquity, had cognizance of those great incidents connected with primeval man.

Had they also a knowledge of the promised Christ? Have they mentioned Him by name? If so, where? The consensus of opinion to these queries is negative, so far as we are aware, and may be best described as "No; NO; *Nowhere.*" But while the "NO" and *"Nowhere"* are based on what are considered proofs, the "No" to the first query admits of a certain degree of doubt and argument, since a person can manifestly have cognizance of a fact, and still "give it an understanding but no tongue."

The great incidents alluded to were general ones, since from Adam came all, the Fall involved all, and the Flood was a punishment inflicted upon all; and because they were *general* were they more or less borne in mind by all. But the promise was equally general, as holding out a hope for all. Why, then, should it be forgotten and the others held in remembrance?

In importance it was certainly far superior; in hope it illumined the future, and kept the mind perpetually awake; in its awesome and uncertain certainty it would seize the very soul of man, would occupy and multiply his thoughts, goad curiosity to inquiry, inquiry to reason, reason to wisdom; in it, also, was the truth, for a belief in One God never was or could be the entirety of religion since the fateful day when the Promise was given in the garden.

*See Gods of Old, pp. 391-395.

In connection, too, with the creation and fall of man, a more or less degree of amplified detail is found in ancient records; and similarly with the Deluge. Would memory not associate, even if it did not record the Promise with the Fall? For a chosen people who received Him not, and who He knew would not receive Him, would the thread of memory be snapped from all other peoples of the earth? What then of Melchisedek, "priest of the Most High God," and so wondrously described in the Psalm that bears upon the kingdom, priesthood, and passion of the Christ? What of Job, who declared "I know that my Redeemer liveth"? And what of the wise men (one of whom is reputed to have been a Greek) who saw His star in the East, and journeyed from afar to pay Him worship? These men cover the range from early patriarchal days to the coming of the Messiah; these men were not of the seed of Abraham; and yet they had indubitably a cognizance of the Christ. Why not others, too, whom history has left unmentioned?

To argue that a *specially* favored race excluded every other race from all divine favor is directly opposed to the words of Isaias (lvi: 3-8); and, furthermore, it is neither sound reasoning, nor consistent with what we know of the justice, goodness, and providence of the Almighty. Special favors are sometimes granted not alone to the deserving but to those who need them most; and the Omnipotence that was pleased with the faith and obedience of Abraham knew also how much in need of favor would be the stiff-necked people descended from his loins. But the same Omniscience knew that when the final test would come, it would be other races, and not the chosen one, who would believe in and accept Him. Does this suggest that the thread of memory would be snapped for two thousand years from Gentile peoples, and that they would be abandoned altogether to their own devices? Or does it prove that during this long span some minds had been at work piling up an immense debt against high heaven by winnowing thought, garnering the truth, and planting the good seed when they could, where they could, and as best they could, among the tares and cockle of Pagan literature? The former supposition is repugnant to reason, and contrary to our ideas of Him who is the common Father of all, and who said, "I will be gracious to whom I will be gracious." The later offends neither reason nor religion, and has the additional merit of furnishing an explanation for the facility with which the gospel was spread among the Gentiles, and especially, be it

noted, among the Greeks, the earliest of converts to Christianity. In Romans iv: 4, Paul says, "Now to him that worketh, is the reward not reckoned of grace, but of debt"; and it may well be that this same rapid march of early Christianity among the Gentiles was part of the reward predestined for the workers who sowed amidst difficulties, and who, to preserve the precious seed, martyred in many instances their own reputation for morality, veracity, sound judgment and common sense. And if this be so, what then do we, the ripened fruitage of early Christian propagation, owe to these laborers in the vineyard? Is it only a half hour's pleasure from reading a flight of oratory, the wailing or jubilation of a chorus, the trite description of a battle or a love scene, the amabœan contests of rural swains, or terse maxims on moral, social and civic subjects? Should our gratitude stop short at praise but given to the ear?

All these reasons tend of necessity to dilute the negative response to a knowledge of the Messiah among certain of the ancients. It is further weakened by the fact that there were sources, outside of preserved tradition, whereby this knowledge could be acquired. Abraham, to whom and in whom the Promise was renewed, lived at various times among Chaldeans, Canaanites, and Egyptians; Jacob sojourned long in Mesopotamia, and for the last seventeen years of his life in Goshen; the Israelites remained for several centuries in Egypt, "and growing exceedingly strong they filled the land"; Moses tarried forty years in Arabia. All these happenings occurred between 1921 and 1491 B. C., when Assyria, Babylon, and Egypt were powerful kingdoms and notable for learning and civilization, as attested by the accredited "hanging gardens" and "walls one hundred feet in height," by existing pyramids and ruined temples, and by certain well-known acts of Pharaoh's wise men, authenticated by Scripture, and such as would baffle the wise men of our day. There would assuredly be an intercommunion of ideas between the well-informed of the Israelites and those of the people among whom they dwelt, and the promised Messiah would be a never-failing theme for the former, not alone for the purpose of diffusing the great truth and discussing its mystery with a kindred spirit, but for the very pride that the Messiah should be born of their race. What the Egyptians thus learned from the Israelites, the Greeks would learn from the Egyptians; for even in those early days there was a Greece, intimately connected with Egypt through such colonizers as Cadmus, Cecrops,

Danaus, Inachus, Aegialeus, and others, and confessedly indebted to it for certain tenets of religion as well as for the rudiments of literature and legislation.

This communication between peoples, and the diffusion of the Promise, would continue when Israel itself became a nation, and especially during the reign of Solomon (1015-975 B. C.). Solomon, we are told, "made affinity with Pharaoh, King of Egypt, and took Pharaoh's daughter"; and again, "And all the earth sought Solomon, to hear his wisdom, which God had put into his heart"; and there is a peculiar significance in this portion of his prayer at the dedication of the temple (I Kings viii: 41-43):

> "Moreover, concerning a stranger, that is not of thy people Israel, but cometh out of a far country for thy name's sake;
> (For they shall hear of thy great name, and of thy strong hand, and of thy stretched-out arm;) when he shall come and pray toward this house;
> Hear thou in heaven thy dwelling place, and do according to all that the stranger calleth to thee for: that all people of the earth may know thy name, to fear thee, as do thy people Israel; and that they may know that this house which I have builded is called by thy name."

Later on, when Israel fell upon evil days, when the ten tribes were dispersed in 721 B. C., and the remaining two were led into captivity in 588 B. C., the knowledge of the Promise, rendered still riper by the prophecies of David, Isaiah, Hosea, Micah, Joel, Jeremiah, Ezekiel, and Daniel, was vigorously disseminated among the Assyrians, Medes, Persians, and Babylonians. What does the elder Tobias, one of these same captives, say before he died in Nineveh?

> "Give glory to the Lord, ye children of Israel, and praise him in the sight of the Gentiles:
> Because he hath therefore scattered you among the Gentiles, who know not him, that you may declare his wonderful works, and make them know that there is no other almighty God besides him."

All these prophecies would be certain to filter into Egypt (where religion was ever of paramount importance), and through it to Greece, since Psammeticus I and his successor (666-596 B. C.), by incorporating Greeks among the army, allotting them settlements on the eastern branch of the Nile, and encouraging

the Greek tongue among their Egyptian subjects, had brought the two countries into the closest touch with one another. Greece itself was now looming up conspicuously amidst the nations of the world. Troy had borne testimony to its genius for war; Homer had led the way in epic poetry, as had Hesiod, Callinus, and Archilochus in didactic, elegiac, and lyric; a first Olympiad marked Grecian time; Lycurgus and Solon had legislated, the Seven Sages had uttered words of wisdom, and the foundations had been laid of the Ionic, Eleatic and Pythagorean schools; colonies had been planted on the shores of the Euxine and the coast lines of Asia Minor, at Naucratis in Egypt and Cyrene in northern Africa, at Corsica, Sicily, Italy and Gaul; and its trade and commerce reached the two extremes of the Mediterranean. All these happenings dated before the Jews returned under Zerubbabel from capitivity (536 B. C.), and it was during the fifty-two years of their enforced stay in Babylon that Thales, Solon, and Pythagoras traveled through Egypt and Asia Minor in their quest for knowledge. Solon, as Plutarch tells us, "conversed upon points of philosophy with Psenophis the Heliopolitan and Senchis the Saite, the most learned of the Egyptian priests"; and it is reasonable to conclude that Atlantis was not the only "lost" which was discussed by priests and sage "on the Canopian shore by Nile's deep mouth," and that some knowledge of the past, outside altogether of what was secular, must have been known to and imparted by his Gamaliels to justify their boast, "You Greeks are mere children, talkative and vain; you know nothing at all of the past."

Egypt, conquered by Cambyses in 525 B. C., carried on a desultory war for freedom up to the reign of Artaxerxes III, and was materially assisted in her struggle of nearly two centuries by Greek forces from Sparta or from Athens. During the intervals of these wars, Egypt and part of Asia were visited by Heraclitus, Anaxagoras, Hellanicus, Herodotus, Democritus, Plato, and others notable for their learning, wisdom and research; and of Plato it has been further asserted by some writers that, in his eager quest for knowledge, he sojourned for a while among the Jews, Assyrians, Babylonians, Magi and the Persians. Was it for any one particular department of knowledge that he traveled, or for all? If the former, what was the one? If the latter, then it was philosophy; but Plato's own definition of philosophy, as quoted by Diogenes Laertes, shows what knowledge really meant to him: φιλοσοφία ὄρεξις τῆς θείας σοφίας, "philosophy is the longing for heavenly wisdom."

In 331 B. C. Persia came under Grecian sway, and with it came Egypt, Judaea, Assyria, Babylon, and all the countries from Indus to the Nile; and when Alexander died, Greek kingdoms and the Greek language became established over this vast region. Through this Hellenizing process, communication became freer, easier and more general between the learned and priestly orders of different nations, and the East with all its store of tradition and religious lore was open for the searcher after truth. The Jews, too, were widely distributed, about this time; as soldiers (for numbers of them had joined the army of Alexander), captives, freedmen, merchants, traders, they filled the cities, towns and villages of Asia; and in Egypt alone they numbered over a hundred thousand strong in the time of Ptolemy Philadelphus. In the reign of this Ptolemy numbers of Greeks, eminent for their skill in poetry, science, and philosophy, flocked to Alexandria, tempted hither by the liberal patronage of the ruler, by the wonderful Museum and Library that he had completed, by the abstruse learning of the priests, and above all by the version of the Hebrew Scriptures into Greek (the Septuagint) published in 277 B. C., and at Ptolemy's express command.

At no period, then, from the days of Abraham was it practically impossible for Egypt or for Greece to acquire a knowledge of the promised Christ. Every century that rolled by brought the Coming nearer, outlined more and more definitely the "where? when? and how?", detailed the functions, actions, and minute circumstances attending the life and death of the Messiah —and at the same time cleared away obstacle after obstacle interfering with the propagation of the mysterious truth. For this was Israel chosen, sent to Goshen, made a nation, taken captive and dispersed; for this was the comparatively remote and inaccessible East left for a while to its traditions, and Egypt made the constant link between Jew and Greek; for this, and lest its traditions should be forgotten, was the cradle of the human race favored by a Judaea founded in its midst; for this were Eastern empires raised and toppled, their tongues and people mingled, and the way prepared for a mighty empire that should represent the West and the language of the West; for this was Israel's literary treasure melted down, recoined into the Septuagint, and rendered current reading for close on three hundred years before the coming of our Lord. For this, too—let us conclude by saying—was Greece overshadowed by Rome, the mightiest empire of them all, but one that ever looked to Greece

as Greece had looked to Egypt; and for this was the Greek tongue supplanted by Latin speech, in order that the mysterious truth might be more widely disseminated among the tribes and nations of the West.

Some few other circumstances there are which tend to point the finger of suspicion at a knowledge of the Messiah among the ancients. The teachings of Greek philosophers, at least of the most eminent, were divided into exoteric and esoteric. The former were public, free to all who chose to attend, and (as we find them in their works) treated of social, moral and scientific topics; but they are always strongly permeated by religious feeling, and marked in numerous instances by ambiguous words and phrasing. So notable, indeed, is this last peculiarity, especially when connected with things divine, that modern essays on the tenets of Pythagoras, Plato, and many other philosophers, differ considerably, sometimes to the point of complete opposition, as to the meaning intended to be conveyed by certain words and passages. Was this ambiguity the result of accident, carelessness or design? The Greek writers were confessedly masters of their subjects, and we must grant them lucidity if Horace be right when he says "Cui lecta potenter erit res, nec facundia deseret hunc, nec lucidus ordo." But they were inimitable in their choice of words; and to make the purely artificial appear natural, whether in painting, statuary, or *words,* was placed by them on a par with the embellishment of the purely natural by artificial means. Longinus testifies to this in the lines (De Subl. xxii.): Τότε γὰρ ἡ τέχνη τέλειος, ἡνίκ' ἂν φύσις εἶναι δοκῇ, ἡ δ' αὖ φύσις ἐπιτυχὴς, ὅταν λανθάνουσαν περιέχῃ τὴν τέχνην.

We may rationally infer, then, that the ambiguities of exoteric speech were intentional, and designed to attract the better minds who thirsted for the truth, in contradistinction to those who were satisfied with generalities. For those better and more inquiring spirits were the esoteric teachings reserved, since we know that such teachings were only for the select few, were oral, and private. What the nature of those instructions was, whether political, scientific, or religious, has never been ascertained. The first is opposed by the fact of their never interfering with practical politics, and never being accused with justice of conspiring against the civil interests of the state; and the second furnishes no conclusive argument for a selection of pupils, and none at all for the rigid secrecy enjoined and practised. The consensus of opinion has therefore eliminated these two, and

agreed upon religion as the preponderating, if not the sole element in the esoteric teachings. But, if religion, what then could be the particular knowledge necessitating such a close selection of followers and a privacy so mysterious? It could not have been that of a One God, invested with infinite attributes and the Creator of all things, because He and His attributes and His works were openly and freely dwelt upon, as already noticed; and since pure theology, outside of Unity and divine perfections, had naught else to deal with except the Trinity and a Christ to come, what is there left for sober reason to conjecture?

This religious propagandism, however, was on a small scale compared with that carried on at Eleusis. At what time the Eleusinia, or "the Mysteries" (τὰ μυστήρια) as the Greeks loved to call them, were founded, and by whom, is not known. Different authorities say that they were established by the goddess Demeter, when searching for the absent Persephone; or by Eumolpus, who was saved by his father (Neptune) after his mother had thrown him, still a babe, into the sea; or by the oracular poet, Musaeus; or that they were introduced from Egypt by Erechtheus, who had been reared, when a child, by Minerva without the knowledge of the other gods, and entrusted for safe-keeping to the daughters of Cecrops. It may be said of these myths that the traditionary source of the Promise peeps out in the first, since it is symbolical of mother earth (or the earliest settlers) searching after the Absent and Unseen, who was finally to come for a brief period; the Israelitish source peeps out in the second and third; and the Egyptian in the last. Even the origin of the name (Ἐλευσίνια) is buried in the gloom of ages, since it is far more probable that the temple and the rites gave a name to, rather than received one from the town—just as Athens got its name from Athena. Be these things as they may, the ancients are agreed on the fact that the Eleusinia were the oldest, holiest, and most comprehensive of all the Greek ceremonious festivals, men and women of all ranks, slaves not even excluded, being capable of admittance under certain prescribed conditions.

We read of Lesser and Greater Mysteries, the former being as it were a minor degree, prerequisite for the latter, and carried out at Agrae, where the rites were celebrated in the month Anthesterion (answering to our end of February and beginning of March) of each year. Novitiates in the Lesser were called Mystae; and the successive stages of initiation were (a) the

sacrifice of a pig, (b) purification by a priest, (c) an oath of secrecy administered by the mystagogue, and (d) private instructions from the same functionary.

The Greater Mysteries were celebrated in the month Boedromion (our end of September and beginning of October) of each year, partly at Athens, partly at Eleusis; and none but those who had been Mystae for at least a year were allowed to be initiated in them. The rites lasted for nine days (from the fifteenth to the twenty-third), the novitiates were called Epoptae or Ephuroi, and the order of ceremonies for each day is supposed to have been as follows:

(1). The assemblage of all the Mystae at Athens.

(2). A solemn procession to the sea-shore, where they were purified by the priests.

(3). Supposed (though not well authenticated) to have been occupied in fasting.

(4). The processional march from Athens to Eleusis.

(5). A torch-light procession to the temple itself (τὸ Ἐλευσίνιον), where the Mystae remained overnight.

(6). The most important and solemn of all. During the day the statue of Ἴακχος, decked with myrtle, and lighted torch in hand, was carried along the "Sacred Way" (ἱερὰ ὁδός) from the Sacred Gates at Athens to the temple at Eleusis, amidst loud cries of joy and hymnal songs. In the evening the Mystae repeated the oath of secrecy, were purified afresh, and then, in the dark of night, led singly by the Mystagogue into the lighted interior of the sanctuary, where they were initiated by the Hierophant, and permitted to behold that (the αὐτοψία) which the initiated alone could see and understand. After this the Hierophant is said to have dismissed each of the initiated with the word κόγξ or ὄμπαξ.

(7). The return of the Epoptae to Athens, the journey being marked by good-natured raillery and jests received from and given back to acquaintances and on-lookers, especially at the bridge over the Cephisus.

(8). This day—called Ἐπιδαύρια in honor of Aesculapius, "the healer"—was devoted, it is said, to the initiation of those who had come too late, or had been prevented in any way from attending the ceremonies of the sixth day.

(9). On this, the last day, two peculiar and cup-shaped vessels, called πλημοχοαί, were filled with wine or water, and

the ritualist, while uttering some mystical words, scattered the contents of one to the east, and of the other to the west.

While these details have been gathered from the writings of the ancients, the peculiar nature of the doctrine revealed by either the Mystagogue or the Hierophant is a pure matter for speculation, since the initiated were exceedingly careful (except of course among themselves) to shun the subject in oral or written speech. That the Eleusinia were distinctly *religious* in character is evidenced by their antiquity and reputation for holiness, by their non-exclusiveness, by their being carried out in the temple, conducted by the priests, attended by repeated acts of purification and procession, and by the very name of "Mysteries" attached to them; and that the doctrine taught was of a profound nature is equally evidenced by "purification" and "mysteries," by the preparatory and prolonged novitiate, by fasting, the solemn silence of the night, and by the oath of secrecy.

Since again, then, and for the same reasons mentioned in connection with the esoteric teachings of the philosophers, we must exclude the Unity and divine attributes of God, what other subject or subjects of the deepest religious import, and of profound interest to all ranks, classes, and sexes, was there left for the Hierophant to reveal? There is a world of thought in the cursory remark of Pindar when he says that "according to the general belief of the ancients, the Eleusinian Mysteries opened to man a comforting prospect of a future state." There is also a deep significance in the words of Clemens of Alexandria, a Christian philosopher of the first century, when he calls the Eleusinia "a mystical drama." In his time, and every day since his time, a "mystical drama" has been offered up. In honor of whom? Of Him in whom we believe, and *who came*. If there were some in pagan times who also believed in Him, and that *He would come*, would they too not have certain rites and ceremonies in His honor, and commemorative of their belief that He would come? And, derivationally considered, what means the word ἐλευσίνια? Rites in honor of the One who *will come* (ἔρχομαι, ἐλεύσομαι); or, to be more explicit, rites in honor of *the Son who will come* (ἐλεύσομαι Ἱνις).

Hellenic paganism was very old, as we have seen; so old that we read nowhere of a more ancient *pagan* cult worshiped and believed in by the Greeks; still, surely not so old as the belief in One God and a Christ to come that was known to Noah and his children, and through them to the builders of Babel and the

pioneers of races and of nations. With this idea and opinion, we can readily concur in what has been aptly called "the most sober and practical" of the many modern speculations regarding the nature of the Eleusinian Mysteries: "They were the remains of a worship which preceded the rise of the Hellenic mythology and its attendant rites, grounded on a view of nature, less fanciful, more earnest, and better fitted to awaken both philosophical thought and religious feeling."—Thirlwall's "History of Greece."

One other point there is which deserves mention. Since it is only *after* the event has come to pass that dark sayings and obscure prophecies concerning it become understood, lucid, and prized, it is evident that there would be no period comparable with that of the early post-Christian centuries, when the *inner* meaning (if such there were) of ancient classic writings would be so apt to be recognized. Paul was not above quoting from them in the Areopagus at Athens; and that they were held in high esteem and diligently studied by the Fathers, from Justin to Augustine, is not doubted. If idolatrous in essence and in teaching, they would surely not have recommended themselves for perusal to those religious lights, especially in the early centuries when Paganism and Christianity were so bitterly opposed on all questions involving faith and morals. On the supposition, however, that they contained the truth, though in covert language, regarding Him who was to come, we cease to feel surprised at the classical and philosophical proclivities of those learned and pious clerics. Philosophy, it may be objected, had much to do in leading some of the early Christian writers into heterodox and devious paths. It may be so; but this comment only emphasizes the religious current of thought permeating the ancient classics, and is as reasonably unreasonable as that which would blame the four evangelists for the diverse opinions and sectarianism of to-day.

On the same supposition, too, we may find a clue, different from what has been assigned, to the numerous subscribed dots and dashes in connection with the Greek and Latin text of the codices and older manuscripts. For what purpose were they employed? To mark certain words and beautiful passages, it is said. It is even so; but the words are (let us say in anticipation) the names of our Lord, His mother, and Joseph, of Bethlehem, Nazareth, Jerusalem; and the beauties consist in fervent aspirations to God, and descriptive passages connected with His coming and His mission. The *chrest*omathy of the ancients and mediævals is really a *Christ*omathy; and, considered as such, we

can well understand and appreciate the painstaking and labor bestowed by the monks of old upon the transcription and preservation of the classics. To enter into harmony with the inmost thoughts of Homer, Plato, Vergil, Ovid; to render a passage with the same spirit in which it was originally penned; to see what others had not seen, find what others had passed by, to draw attention to certain letters by underdotting them, and make a few brief scholia indicating and elucidating what was obscure; to exult over a prophecy of the Messiah, or thrill over a piteous appeal that He would come; to wonder at their wisdom, be fascinated with their language, and admire their skilful choice of words; to feel humble at their unwavering belief and trust in Him who was to come—all these, and not the mere rhetoric, eloquence, poetry, and grace of sage or bard, would cheer and comfort the cowled figure in his cell, would render light his task, and make the labor of transcription one of love.

Let us conclude by saying that, judged purely upon its own merits, there seems to be no valid reason for a negative response to the query, "Could the ancients have acquired a knowledge of the promised Christ?" On the other hand, some of the arguments adduced for the affirmative tend to show that they not only could but that they *did* possess this knowledge. If so, would they persistently keep it locked in memory—would they allow the mouth to freeze and the heart to ache in silence? Or would this mute knowledge become unbearable—would the very aching and ardor thaw their tongues, and open in some fashion or other the floodgates of remembrance? These thoughts naturally lead up to that other and most important query, "Have they mentioned Him by name?"

CHAPTER IV.

DID THEY MAKE MENTION OF HIS NAME?

Did the cultured initiated mention Christ in their writings? If by this be meant, "did they write the words Χριστός and Ἰησοῦς, literatim et seriatim?" the answer, so far as we know, must be in the negative. But this, let us hasten to add, is not conclusive; if it were, there would be no value attached to synonyms; if it were, Shakespeare and "the bard of Avon" would be different personages; if it were, "Boz" would not spell Charles Dickens, nor "Boanerges" the sons of Zebedee.

"What's in a name? That which we call a rose,
By any other name would smell as sweet."

There were divers reasons and good ones why the Name should not be written in so plain and conspicuous a fashion. Here are some:

(1). While kings and princes would not be opposed to the indefinite idea of a Supreme Being who ruled the heavens and the earth—who, while everywhere, dwelt peculiarly in the highest distance—and who judged men after death, they would look with very different eyes upon the Christ that was to come on earth. The Jews themselves, overlooking the spiritual meaning, looked for Christ as a temporal personage, gifted with extraordinary attributes, who would deliver them from the yoke of nations, conquer the world, and reign over it as king. If such was the opinion of the chosen people and of their priests, who supposedly ought to be best informed, how could we expect the kings and princes of the Gentile world to entertain a different one? A ruler "from afar" did not disturb them much, provided only he remained afar; but a suzerain coming for the purpose of overthrowing thrones and dynasties was not productive of pleasant thoughts. The Earth His Kingdom! What, then, would they be? Satraps, petty chiefs, tributaries? Exiles, prisoners, menials? Condemned to instant

death, or forced as gladiators to fight each other in the arena?

Since *open* mention, then, of the Name would necessarily attract attention, and since continuous inquiry would elicit all the known details regarding Him who bore the Name, the belief entertained by the Jews would be sure to come to light among the rest. The inevitable consequences would be that all public or private mention of the coming king would be proscribed, literature would be jealously watched and hampered, and all who favored, or might be supposed to favor Him would be condemned to exile or to death on the popular charge of "impiety toward the gods." It is even within the range of possibility that some one or more of earth's mighty rulers would endeavor to obliterate the tradition by making a determined effort at exterminating the entire Jewish nation, since from it was to spring the dreaded Lord. The magnitude of such a holocaust by a barbarous Eastern potentate would be no greater than was that of the early Christians by imperial and civilized Rome: in atrocity it would be no more hellish and inexcusable than that of Herod, when he massacred four thousand babes in the hope that a child Christ would be among the number; nor than that of the Pharaoh "who knew not Joseph," when—to save his dynasty, and lest (as Josephus and the Talmudists assert) "a child should be born to the Israelites who, if he were reared, would bring the Egyptian dominion low"—he ordered all the male children of the Hebrews to be thrown into the Nile, and condemned to death the parents who would not thus voluntarily destroy their offspring. If these two kings, ruling in different ages and over different races, could conceive and carry into execution such monstrous iniquities in order to save their thrones from a danger that existed only through a tradition, what would or could be expected from others of their kind if the name and traditional details of Christ were openly written in the works of poets and philosophers? The annals of their days relate how, lusting for supreme and single sway, they sacrificed their nearest of kin—brothers, sisters,

mothers even—sacrificed all who barred the way to undisputed rule, all whom they hated or feared, irrespective of sex, age, rank, good services, or uprightness. What mercy, then, would they show to the humble bard or sage who named the One to whom would be given "dominion, and glory, and a kingdom, that all people, nations, and languages should serve him"?

(2). Even among the enlightened themselves it was not deemed advisable or meritorious to *openly* write and preach the Christ. There was too much at issue, too many lives at stake, too much of what was comparatively good to lose, without a corresponding benefit. No one knew *absolutely* when the Christ would come. The best informed minds of the Augustan age, guided by presages of war and peace, by past events, by Jewish prophecies, and, possibly, by a mystic acquaintance with Chaldean numbers, looked for His appearance at or about the time they lived: the same guides must have led the illuminati who flourished with Theocritus, Menander, Plato, Sophocles, Hesiod, and Homer, to feel that century after century would elapse previous to the Coming. Supposing, then, that they did openly preach the gospel of truth, and got a respectful and attentive hearing, what could they offer in the meantime to kings and people? A promised Good-man could have no more or better effect on these than the Promised Land had upon the Jews in the desert. Time and again, fretted with delay and expectation, and hankering after the old flesh pots, would they lapse into Paganism; and there would be no God pledged to them, as His chosen people, to lift them from the mire. Into Paganism, we have said; it might even be into worse, humanly speaking, for Paganism had an assured repressing influence of its own over the minds of the governed class from a political and social standpoint, as, in a less degree, from a moral one—seeing that it inculcated much that was essentially good, namely, respect for law, obedience to rulers, filial love, observance of social and moral rights, patriotic sentiment, justice, mercy, truth, industry, hospitality to strangers, and impartial judg-

ment after death. To subvert, therefore, a comparatively mild and innocuous Paganism for a dim and long expectation of something better would be to subvert established law, civilized customs, and social rights, with the sad consequences of anarchy, barbarism and unbridled license.

(3). Added to those fears of the consequences resulting to themselves, the state, the household, to literature and civilization, was the rational hopelessness of their efforts proving successful. The high priests at Eleusis, Isis, and elsewhere; the oldest and wisest among themselves; the heads of conferences (for conferences they had, as we gather from a reading of the poets); and the men who, like the Pericles and Maecenas of their day, were prominent statesmen and true believers,—all these counseled prudence, and by their social prestige and influence kept the more ardent spirits in check. The first—the high priests—would impress the idea that the tenets and universality of the new cult could be firmly established only by a God, and that it presupposed pride and presumption on the part of any mere individual man to hasten what could only be accomplished in the fullness of time, or to attempt a work of such magnitude as necessitated the actual and visible presence of a God in human flesh. The second, who would command the respect and reverence that is conceded in every age to intellectual giants by their admiring followers, would cite, as examples of what open speech and over-enthusiasm might entail, the penalties inflicted upon Pythagoras, Anaxagoras, Protagoras, Socrates, Prodicus, Aristotle, and many another who preceded or followed these. The third could ostracize them from their conclaves, social cliques, and literary reunions. The fourth, from the high positions which they held, could frown upon their efforts, withdraw all patronage and thus consign their works to the limbo of literature—could even consign their persons, if necessary, to prison or to exile.

For these combined reasons it was deemed by all that discretion was the better part of valor, and that to openly write the name of Christ or the incidents connected with his birth, life, and

death, would not further or benefit the cause—would only injure it by exposing to danger the few initiated who by secret precept and example were engaged in spreading the light.

But while *open* mention and description were strictly prohibited, there could be no valid objection to the *concealed* form, if only shown and proved to be effectual. On the contrary, there was much to recommend and encourage such an attempt, since it would tend not only to keep the truth alive, to spread the faith, to gain adherents from the cautious and timid, and to furnish an extended *written* testimony of belief in the true God and promised Redeemer of the world, but also to vindicate themselves in after ages from the vile charge of Paganism, and at the same time give a safe outlet to the religious enthusiasm in their midst that rebelled against the goad of silence imposed upon the cult.

But, though the concession was allowed, it appeared to be more nominal than actual, so hedged around it was with seeming impossibilities. Let us take a glance at the conditions, first as to the Name, and then as to the description.

The name of our Lord should be so written as to escape the eyes of the profane, and yet be readily visible to the enlightened: furthermore, the mode of concealment should be uniform.

It would be quite possible for one writer to employ a cipher of his own, or other occult means, whereby he could disguise the Name and defy detection except from the few to whom he would communicate the code. But so could another, and another, and yet another; with the inevitable result of interminable confusion and labyrinthine perplexity. If there were as many cipher codes as there were writers, the final consequence would be that no one would burden himself with the effort of deciphering the reading, and all the time, labor and genius expended on the part of authors would be lost. For this cogent reason it was absolutely necessary that the mode of concealing the Name should be a uniform one, and the same for all time and for all writers, whether Greek, Latin, or otherwise. But this very uniformity was a double-edged weapon, since, while a valuable aid to the initiated in deciphering the Name, it would be equally valuable for detection if once the suspicions of the profane were excited and set upon the proper track. It is evident, then, that the original difficulties in "concealment" were exceedingly enhanced by the additional fiat of "a uniform mode of concealment."

To write the name of his God would be a relief and a consolation to the author; to read that name would be a joy to those

who perused the literary work. How much greater the consolation, how much greater the joy, if coupled to the Name was a verbal description of His infinite attributes, of His omnipotence and love! If the writer could only disburden himself of his thoughts and declare the glory of the Most High! If in words, *written words,* he could announce himself a believer in the One True God and the Christ to come! If only he could expatiate on that Christ—tell how He would be born of a virgin mother and guarded in infancy and childhood by a foster father—relate the incidents of His life—the land that would give Him birth—the humility, rectitude, patience and love displayed for His fellow men by precept and example—the short period of His stay on earth—the crucifixion—resurrection—and ascension! If these and other incidents could only be told, what a triumph for religion! What a triumph for mind! Again and again was the specific condition for so doing studied and pondered over. It ran somewhat thus:

Descriptive language coupled or connected with the Name must be such as to convey one meaning to the initiated, another to the profane.

This implied much. The truth might be concealed (as many a truth is) under absolute nonsense, or what appears nonsense, whether in grotesque prose or jingling rhythm; but each writer desired his works to be read and approved of by all the cultured (the profane included), wanted his name and fame to be enrolled in faithful history, and was fully conscious that foolery was not the way to achieve success. Not only, then, were the words to convey a different meaning, but also good sense, to the different readers, to each one according to his light. If, for example, a Zeus or an Apollo were to be mentioned, the vulgar should behold and admire their Pagan deities, the cultured profane should see the natural effects of life and light, and the initiated should recognize the Supreme Being who is the Life and the Light; if a solemn oath were sworn by, the same words that implied a Styx, Hades, or Elysium to the ignorant Pagan, and a "to be or not to be" to the cultured one, should bring death, the hereafter, and retribution before the mind's eye of the true believer; and, to sum up briefly, the same language that left the mob in its idolatry and the philosophical atheist in his æsthetic scepticism, should excite Christian thought and sentiment in the enlightened.

But how could these things be? How could the same set of words bear two or three different meanings? How could written speech appeal in one sense to the credulous vulgar, in two to the sceptic, and in three to the true believer? And granting that it *could* in short phrases, proverbs, and apothegms, how could it be carried out successfully through poems and works of considerable length? Such was the task, however; and difficult as the conditioned Name appeared to be, it paled in comparison with the conditioned description.

Was it really accomplished? Yes; else this book had never been written. When? No precise date can be assigned. By whom? We know not—probably, never will know. Intellect was mighty, religious sentiment was fervid, and enthusiasm at its boiling point among the learned of the Augustan age. The poets of that age wrote the Christ and the story of the Christ in the manner prescribed; but they borrowed it from the Greeks. The great poets of the Ptolemaic age, Aratus, Theocritus, Callimachus, may be said to have copied it from earlier ones, from Euripides, Sophocles, Pindar, and Aeschylus; and these, in their turn, from Hesiod and from Homer. The theme, be it remembered well, that actuated these and other poets, in ages so far apart, was one and the same—a Christ to come; and the prescribed conditions under which they wrote the Name and the story were the same for all, and were rigidly adhered to by all.

And now comes the question, "Did this manner of hiding the Name, and this dual mode of written speech originate with Hesiod and Homer?" No. Hesiod, it is true, not only uses it but *teaches* his readers how to use it, and thus might gain some credit for the invention; but nowhere does he claim such merit. He appears to be simply the teacher of an art in which he himself had been instructed; and, without naming them, refers every now and then to "great immortal minds," to "great divines," who lived in his own time, and to still others who flourished in days gone by. Furthermore, all conjectural claims for Hesiod must be banished if we suppose Homer to have lived before him—as we do, by some three hundred years or so—since we find the conditioned Name and conditioned description as rampant and vigorous in the Iliad and Odyssey (more so, if possible) as in the later works of the Augustan period; and in these poems we find the same covert allusions to "previous immortals" that we do in Hesiod.

To discover a probable answer, then, to "who were the originators?" we are absolutely forced by reason's logic to fall back on the unnamed of pre-Homeric times—the same times that evolved the earlier myths and nomenclature of Mythology. What these meant—the scientific story of our earth from primal matter to life—has already been explained at large in "The Gods of Old." The knowledge and profound thought displayed in the Mythology can be paralleled only by the knowledge and thought exhibited in the occult mode of writing about the Christ to come; and it is no great stretch of fancy to suppose the framers of the one, or their near cotemporaries, to have been the originators of the other. But whereas *openness* marks one (for Mythology is an open study, as clear and intelligible as geometry, algebra, calculus, or any other branch of science can be that deals with cause and effect) and *concealment* is stamped upon the other, we must seek the motive or motives that prompted two such opposite productions of the intellect; especially since the search for motives may throw some light on the originators of both Mythology and occult writing, and help to approximate the time in which they lived and flourished. While what we offer is necessarily but a theory, there is some slight foundation for it in the following words of Berosus (who flourished about 250 B. C.) when writing about the Deluge:

"Kronos appeared to Xisuthrus in a dream and warned him that all men would be destroyed by a deluge on the 15th of the month Daesios, and commanded him to write down all the learning and science of men and to hide it in the sun city of Siparis, and then to build a ship and enter along with his family and relatives and nearest friends, and to take into it with him food and drink and beasts and winged fowl. When he was asked whither he was about to sail, he was bidden to reply 'To the gods to pray them that men may prosper.'"

The narrative says that when Xisuthrus disembarked with his family, he offered thanks to the gods and vanished, and that the survivors subsequently heard his voice in the heavens, bidding them fear God and to take his writings out of Siparis and from them instruct men.

CHAPTER V.

RELIGION AND SCIENCE.

Sec. 1. The Science of Religion.

Mythology, in one sense, may be described as a collection of myths; and a myth, as a phenomenon dressed in verbal garb. Now, since this garment is but an effort to explain more or less clearly what has been previously understood, and since the phenomenon itself cannot be changed while the garment may be repeatedly altered to suit exigencies, it follows as a consequence that the verbal attire surrounding any one of the phenomena is later in point of time, and may not be the original garb in which it was dressed. Experience tells us that the primary effort at discovery is paralleled only by the effort to impress the truth and importance of the discovery upon the listener or reader. Is obscure or disguised speech the best means of doing so? If not—and it certainly is not—and because whatever obscurity there is in the myth is owing to the descriptive details, we have strong warrant for believing that the existing description of any one or all of the myths is the production of a later age, a garment that has been ripped, turned over, restitched and dyed to meet the exigencies of circumstances, and that, however clear and open it may now be, it was preceded by one that was still more so.

This very openness of the early mythology implies freedom and security from consequences, and so points dimly to a period of religious unity and peace, to a previous age when faith was as yet undefiled and when all men believed in and worshiped a one true God. It would be at such a time that the intellect, relieved from the necessity of fighting *for* God, would centre all its thoughts and energies on the task of revealing the wonders and glory *of* God, would probe to the quick the problem of being, and essay to build a solid and habitable earth from the shapeless and incognizable of matter. Judging by the Scriptural narrative—the only authentic guide we have of primeval life, manners, and worship—we must, in seeking such a period, go back very far indeed; beyond Solomon, who built high places "for Chemosh, the abomination of Moab," and for "Moloch, the abomination of the children of Ammon"; beyond Moses, when the Israelites

went into the daughters of Moab, and were initiated in the worship of Beelphegor; beyond Jacob, whose wife stole the idols that had found a place in the home of her father, Laban; beyond Abraham himself, who is said to have been persecuted in Ur of the Chaldees for his steadfast worship of the One True God. Beyond all these must we go; and the nearer we come to the days of Noah, the more promising become the conditions, the purely religious conditions suitable for undertaking the story of the Creation.

The mind may well be staggered at going back so far; but there seems to be no other reasonable conclusion when we remember:

(1). That Mythology is an exceedingly amplified description of the Creation, suitable for what *it* was intended —a scientific narrative; and that Genesis is a highly condensed description of the same work, suitable for what *it* was intended—a brief religious credo.

(2). That Mythology and Genesis are but versions, one in Greek, the other in Hebrew, *of the same story.*

(3). That the Hebrew version pushes back this story to the time of Moses, whose narrative, *as being but a summary,* proves the existence of a previous and more amplified one—one from which Genesis was condensed, and one which (bearing in mind the source whence Moses is said to have derived his learning) existed among the Egyptians.

(4). That the knowledge of the Egyptians with regard to the heavens and the earth goes back to a time which it is difficult to date—to a time which, judged by the researches and opinions of modern archæologists, transcends by some thousands of years the period that we are modest enough to ask for.

(5). That the same story is told in the Babylonian, Assyrian, Iranian, and Sanskrit records, all of which dispute in point of antiquity with the Egyptian.

(6). That the historical writings, which touch and comment upon the point at issue, point to a very remote age. Callisthenes, who accompanied Alexander the Great into Asia, and was present at the capture of Babylon, found that the most ancient astronomical observations existing on record in that city, were made by the Chaldeans about nineteen centuries be-

fore that period, that is to say, about the time of Nimrod, or one hundred years after the Flood.

Berosus, who flourished B. C. 261, declares that Abraham was famous for astronomical knowledge; and remarks that the longevity of the antediluvians was owing to a special dispensation of Providence, in order that men might have the time to perfect themselves in the sciences of astronomy and geometry.

Josephus declares, too, that Abraham was "a person of great sagacity"; that he conversed with the most learned among the Egyptians, and gave them instructions in astronomy, "for that science came from the Chaldeans into Egypt, and from thence to Greece." He also writes thus of Seth and his posterity (Antiq. I:2): "They also were the inventors of that peculiar sort of wisdom which is concerned with the heavenly bodies, and their order"; and that they inscribed their discoveries on pillars of stone and brick in order to withstand the Deluge foretold to them by Adam.

In or about, then, the post-diluvian days of Noah, and at a time when men were still "of one language and of one speech" and of one religion, the sense of religious security, superadded to the vital faith that seeks intelligence as far as intelligence is rationally possible, would inspire the immortals of their day to write the story of the heavens and the earth. This story was in the main a *scientific* one (as it should be, since religious doubt existed not), intended for the mental betterment of the people at large, and serving as a rational vindication for the belief that pervaded the breasts of all: this story—the Science of religion, as it may be called—with so worthy a motive, was an eminently inspiring one, and such as should actuate those who then lived and gazed and pondered well. They lived, progenitors, as they believed, of millions who would fill the earth; successors, as they knew, of millions who had been destroyed. They gazed; and all around them lay the glory and greatness of their Maker—the heavens, the earth, and the visible relics connected with the last great incident of earth's geologic story, vast pools in the lowlands, ribbed chasms in the glens, mighty boulders on the uplands, oases of hardening mud, and the débris of overwhelmed cities. They pondered—and to a purpose: should the knowledge of the past not go down to the millions yet to come? Should

Adam, Eve, the Fall, the Promise, and the expulsion not be handed down as a warning and a hope? Should not their own genealogy be traced back in regular order to the first man; should not the arch-fratricide be branded, and that other seed for murdered Abel be recorded; should not he be remembered who walked with God, and was not, for God took him—he, too, who found grace in the eyes of the Lord—and they whose wickedness had brought about the Deluge?

If these names and incidents were to be saved from oblivion, then and then only was the time to do so, while still there lived among them some few survivors of the Flood, and especially Noah, whose father was a cotemporary of Enoch, Seth, of Adam himself whose knowledge was direct and transcended Solomon's, as Solomon's did that of the ordinary man. Nor was this all. There surely must have been a learning of their own among the dwellers before the Flood; and that this learning was far in advance of what an uncivilized people would enjoy is pointed out in Genesis iv: 17, 21, 22, where architecture, music, and metallurgy (no mean arts, it must be confessed) are specially mentioned. We read also in Genesis vi: 4, "There were giants in the earth in those days; and also after that when the sons of God came in unto the daughters of men: the same became mighty men, which were of old, men of renown." The reading leaves a doubt as to whether these were giants physically, intellectually, or both together; and the doubt as to the purely physical is strengthened by the concluding words. Baruch, too, (III: 26-28) while conceding their great stature, leaves the impression that these renowned men, neglecting the only true wisdom—the way of the Lord—were wedded to the wisdom of the world, and so perished through their folly.

Now, since Noah was six hundred years old when he entered the ark, his experience extended over fully a third, and that the concluding one, of antediluvian time. He must, consequently, have been the possessor not alone of the direct knowledge of things derived from his father through converse with Adam, but also of all the scientific lore among the dwellers before the Flood. He would thus, seeing that he lived three hundred and fifty years after the Flood, prove a trustworthy and valuable mine of information for the compilers of the story; and what the patriarch might omit or forget would be supplied by Shem, Ham, and Japheth, each of whom had passed his first century of existence among the antediluvian livers.

It is evident, therefore, that there were many things to encourage and urge the intellectually great of early post-diluvial days to undertake the work. Let us sum them up: a unity of religious worship; a unity of oral and written speech; the fascination of the story; the mental betterment of their fellows; the stimulus to mind; the story of the heavens and the earth; the story of primal man and of the Deluge; the pride of pedigree; the pride of intellect; the wealth of information and of material facts; and last, though not least, the purely individual promptings of

"The burning thunderbolt of human Thought,
That sends the living light of Truth abroad."

And so we conceive "the Science of religion"—the open and clear exposition of mythology, the true story of the heavens and the earth—as written at a period when mankind was of the one race, religion, language and speech; and when, consequently, it was intelligible to all and interpreted after the same fashion by all. How would its teachings be disseminated? Separate copies with full details might have been delivered to each patriarch; condensed summaries to their eldest sons; and a bare list of technical names to all and every who evinced an interest in and desire for knowledge. This last, as occupying but a little time, labor and space, could be multiplied in profusion, and illustrated and explained in oral discourse by the teachers, leading men, and princes of each family.

Sec. 2. The Religion of Science.

"Exile," says Cicero, "possesses no terrors for those who regard earth as one city." The world was but one city in those primeval days, and the leaven of separation in its every form was already working. As men increased in numbers with the years, as their flocks and herds and other worldly gear throve and multiplied, and as the jealousies incidental to every crowded community arose, the tribes grew restive and hankered for pastures new, for wider fields, for change.

Scripture (Genesis xi) relates the story, and tells us how journeying from the East, they dwelt in the land of Shinar, and proceeded to build a city, and a tower "whose top may reach unto heaven, and let us make a name, lest we be scattered abroad upon the face of the whole earth." What special intent they had in view is not clear; but that it boded no good is evident from the concluding lines of verse 6, and from the punishment meted out:

"So the Lord scattered them abroad from thence upon the face of all the earth; and they left off to build the city. Therefore is the name of it called Babel, because the Lord did there confound the language of all the earth." The confusion of languages intensified the feeling of self-expatriation, and "Let us depart!" went up from the multitude in dozens of different tongues.

> "Let us depart! the universal sun
> Confines not to one land his blessed beams;
> Nor is man rooted, like a tree whose seed
> The winds on some ungenial soil have cast
> There, where it cannot prosper."

Then began that linguistic and ethnic division of mankind, whereby the people were scattered on the earth "after their families, after their tongues, in their countries, and in their nations." Radiating in ever widening circles from the central Shinar, they quickly occupied Babylon, Assyria, Phoenicia, Persia, India, Arabia, Egypt, and the Isles of the Gentiles. As years rolled on, change succeeded change in quick succession. Walled cities were built, monarchies were established, patriarchism was abolished, kings and priests were created and assigned their relative functions, arts and sciences and handicrafts of all kinds were encouraged, luxuries increased, vices multiplied, and wars were continuously waged between neighboring states and nations for dominion, riches, and for slaves that would pander to their indolence, their pomp, their amusements, and their passions.

In this vortex of change, how would it fare with religion? We know the result through Holy Writ, through hieroglyphic and cuneiform tablets, through temples, obelisks, and written records. The worship of One True God grew weaker, fainter, less distinctive: while never entirely lost sight of in the mind of man, it became practically obliterated save among the wisest and best of the priesthood, and those few great minds in the outside world who have been and ever will be found loyal to their God. But as for the rest, for kings, chiefs, statesmen, soldiers, artisans, and the polymorphous mob, they wanted something more tangible, more visible, more in touch with their own fickle sensations and emotions. To whom did they turn for what they craved? Authentic history is ever but a repetition of what has previously occurred; and we find a ready parallel in the annals of the Jews, where we are told that when Moses was yet con-

versing with God on Mount Sinai, the people came to the high priest, Aaron, and compelled him to fashion a golden calf which they worshiped and sacrificed thereunto. In the same way, and with the same mingled feelings of helpless ignorance, low cunning, and brute force, did the nations of old turn to *their* high priests, and demand, "Up, make us gods which shall go before us." And if Aaron, despite the visible and awesome surroundings of the mount, the cloud, the pillar of fire, and the glory of the Lord, yielded to the senseless clamor of the Jews, can we blame the Aarons of an earlier period for obeying the mandates of an excited multitude? And as one, with the faint hope of shaming the people into sense, offered them a calf from the physical fire, so did the others, with the same faint hope, offer the conceptions of intellectual fire; and as the Jews bowed down to and adored the glittering ornaments of their own ears, so did the older nations receive and worship the golden product of their own brains. Unable to resist, the high priests fell back on "the Science of religion," and from the fertile pages of the scientific story offered to the idol-loving mob gods in profusion, gods of the intellect, gods great and small. "You want gods of feasting, song, and wine; gods of war, of peace, of rivers, seas, and groves? Here they are. You want gods of heaven, earth, and hell? We give them to you. Especially do you want gods, great gods around which will circle all the others, gods of the life within you, of the light around you, and of the love that sways you? Behold them! Here are Osiris—Bel—Mazda—Indra—Baal—Zeus; here are Horus—Vul—Mithra—Agni—Melkrath—Apollo; here are Isis—Ishtar—Armaiti—Ushas—Astarte—Aphrodite. And if older gods than these you want, then you can invoke Ammon—Il—Chaos, for these are the beginning of them all."

As a forced alternative it was the best, the very best that could be done; preferable, surely, to a golden calf of earrings, *since true science* cannot be at variance with the word of God, unless, as in this case, science itself is deified. It was the only way whereby the semblance of the true worship could be preserved among the populace; the only way whereby the priests could conscientiously continue to officiate; for, if a temple were dedicated or a sacrifice offered to an Osiris or a Horus, to a Mazda or a Mithra, to a Zeus or an Apollo, these names, however deified by the vulgar, or materialized by the sceptic, were emblematic to the priest of Him who is the Life and the Light.

And so it would proceed. As the centuries flowed by, the states and kingdoms would multiply. Impelled by overcrowding, the love of conquest, hate for their conquerors, by famine, drought, adventure's fever, or by the mere desire of change, whole bodies of people would migrate eastwards and westwards, to the north and to the south, in search of other settlements and a home; and ever with them went a chief to lead them, a priest to offer sacrifice for them, and a bard to sing their deeds. How fared it with religion then? As with the ripples made by a stone thrown into the water. With each widening circle of the pioneers of nations did the Truth grow less and less distinct. The great faith-marks—God, the creation, primal man, the Deluge—were never wholly obliterated; but the Promised One became the shadow of a shade. And how fared it with the scientific story formulated in Noah's days? Distorted it grew, confused, blurred, grotesque, and less intelligible even to the priests and learned. It still, 'tis true, continued to furnish gods—a Thor, an Odin, a Manitou, a Njougmo, a Bura-Pennu, and (as a rule) distinct deities for life and light; but want of knowledge on the part of the priests, combined with climate, food, mode of war, and remoteness from the civilization of the great empires of antiquity, narrowed, disfigured, or wholly obliterated the profound philosophical astronomical, and geological truths contained in the original, post-diluvial story of the heavens and the earth.

Not so, however, with the mother countries where the tide of emigration had its origin. Here would God's worship and the landmarks of religion—the Promise included—be guarded, preserved, handed down from one hierophant to another, and communicated by him under oath to those within and outside of his own order who were distinguished for piety, probity, and an unswerving search for the paths of wisdom. Here, too, was the old scientific story well preserved, studied with the closest zeal, commented on, expounded, amplified and added to as knowledge grew apace. The only difference may have been that the nomenclature was altered in most cases to suit the requirements of secrecy, language, habits and mode of living. A few names—like Chaos, Eros, Gaea, Erebus, Nox, Aether, and some others of the oldest forms of mind and matter—might have been left unaltered, as having nothing to fear from the comprehension of the vulgar and superficial; but such technical terms as life, light, order, organization, weight, attraction, freedom, etc., that savored too well understood by the public at large. But the new names

to suit the idol-loving and wonder-liking tastes of the masses. In this way would the ordinary Egyptian, Assyrian, Iranian, and Hindoo terms for "life" become changed respectively into Osiris, Bel, Mazda, and Indra; and in this way would the Greek βίος become the mighty Zeus. So too with "light" and other words too well understood by the public at large. But the new names would not be random ones; on the contrary, they would be pregnant with meaning, veritable "picture words" of the characteristics involved in the object or subject of the idea. To the Mystagogue, in particular, would be assigned this task, as also the construction of a genealogy and of suitable myths that would shroud, yet elucidate the phenomena of being; and to him, too, would come for enrollment among the Mystae the influential, wealthy, and better educated element, who disbelieved in the popular creed either from religious reasons or from intellectual ones, or because it was fashionable to differ from the opinions of the *stolidum vulgus*. Partially instructed by the priests in the true nature of Pantheism, and confirmed in their doubts regarding the people's gods, the Mystae, as already noticed, had to spend a year at least before initiation in the Greater Mysteries could be obtained. It was a probationary term in every sense of the word. Since the private teachings of the Mystagogue had tended to show each mystic that Paganism was false in essence and fictitious as to worship, the latter had now a twelvemonth to examine and test the leanings and sincerity of his motives, to enter into and commune with his soul if so desirous, and to balance a desire for the Truth against the pride of rank, of wealth, of social respect, and of the mere intellect. It was also a period, let it be remarked, that gave an ample opportunity to the mystagogue to find out through his agents the genuine character and dispositions of any mystic with whom he had been favorably impressed at Agrae. In this way was the truth guarded, and thus were mistakes avoided; for, though it may have been that all the Mystae were introduced to and initiated by the hierophant, it does not necessarily follow that all were initiated *to the same extent*. The rites, as we have seen, were private and individually conducted; and while some signs, grips, and passwords may have been common to all, there would be certain others indicative of the degree attained by each.

Each mystic came to Eleusis with the fruits of his year's probation. For many, the seed sown at Agrae had fallen upon the wayside; for still more, upon stony ground; and numbers

there were for whom the seed had fallen among thorns. All of these were initiated to an extent commensurate with their capabilities and desires; all these were allowed the bliss of gazing at that (the αὐτοψία) which they could individually see and understand; all these were "sounding vessels" or "unripe grapes," and were appropriately dismissed with a κόγξ or an ὄμπαξ

"The bliss of man (could pride that blessing find)
Is not to act or think beyond mankind;
No pow'rs of body or of soul to share,
But what his nature and his state can bear."

All these, as we say, saw and understood what alone their nature and their state could bear; some (to whom the life and light around them were the centre, circumference, and totality of existence) saw the scientific meaning of the gods as far back as Zeus and Apollo; others (more philosophically inclined), the physics and metaphysics involved in the older deities, from Aether to Chaos; and yet a few (more sceptical or more intellectual than the rest), the wide distinction between the oneness of being and the Oneness of God. All these went away self-approved—so much so as to make Plato say that participation in the Eleusinian Mysteries served to secure and strengthen a man in unrighteousness; all these went back to Athens as Epoptae on the seventh day, and were greeted at the bridge by those who had gone through a similar experience in the past, and were now desirous of ascertaining the degree of initiation attained by each accession to their ranks. There were some few, however, of the Mystae for whom the seed had fallen upon good ground, and who, through instinctive faith or exceptional intelligence, had spent their probation in anxious thought and inquiry after truth, the whole truth, and nothing but the truth. These were the novices over whom the mystagogue kept a distant watch, whose lives and dispositions were carefully scrutinized, and who were repeatedly tested for purity of motives and for their capability of keeping silence. Such persons would be welcome members among the true believers; and for such, it is more than likely, were reserved the rituals of the eighth and ninth days at Eleusis, when the knowledge of Christ, the Healing One, would be imparted to them. These would be the real additions to the faith, the guardians of the Name, the Ephuroi; yet even among these there may have been gradations, and a knowledge of the Trinity may have been reserved for those monarch minds who could see and analyze the errors that were best avoided, and still retain their reason.

Initiation in the Eleusinia, whether of Mystae, or of Epoptae, or of Ephuroi, had manifest effects for good. It satisfied the curiosity of those who might have proved troublesome, if not dangerous; the bonds of initiation bound them in sympathy with the priests, just as the alumni of our universities are bound in affiliation with their professors; the numbers, rank, wealth, political influence, and talent of the initiated, combined with the superstitious reverence of the populace, enabled the priesthood to check that which was considered the greatest menace to religion, namely, a tendency to self-deification on the part of monarchs; and it certainly afforded the surest and most feasible means of attracting the many for the purpose of garnering the few. One other thing it did: it caused to flourish, and flourish vigorously, the three great branches of knowledge—metaphysics, astronomy, and geology—so apt, through their nature and their study, to lead man's mind to God, and so intimately connected with the story of the heavens and the earth. This story is a triple one, as already explained in "The Gods of Old"; and the same triple story of our earth that is told in the gods and myths of early Greece is told in those of Egypt, Babylon, Assyria, and the other great nations of antiquity.

Here is one proof of the assertion. One of the greatest and most recent discoveries in our day connected with geology is that the dry land has, on a more or less extensive scale, been periodically submerged and elevated ever since "the waters were gathered into one place and the dry land appeared." It served as a sure key to the architectural and biological structure of our globe, showing as it did how each stratified formation of the great pile was fashioned from the submerged ruins of its predecessor, and then upraised above the world of waters; how up and down did the land go repeatedly during Palaeozoic, Mesozoic, and Cainozoic times; and how each time it went down, it came up for a ruler of living forms—now a mollusk or a fish, now a reptile, now a mammal. Let us describe one journey to and fro. Late in Post-tertiary time did terra firma meditate her last notable descent, and yearn for the depths where darkness reigns and whither all things tend. She sank, and ocean's floor groaned beneath her weight; she sank and knocked for admittance through the barrier—knocked long, knocked loud, with threats of earthquake that boded a still speedier devouring of the living freight as yet above the sea—knocked, till the fires within burned with a lurid light and shook with rage. Inch by inch the strong-

hold yielded; and as it did, the swirling waves engulfed the plains, the hills, the highest mounts, the all of life above; and as she entered was she stripped (as others before her were stripped) of all the ornaments that graced her person. The soil, rubble, and alluvium that crowned her were washed away; as also were the loose deposits of gold, silver, and of sand, of rubies, sapphires, topazes, and garnets, of emeralds, amethysts, and diamonds—all of which had decked her head. Further in she went, and still was she denuded: the rocky girdle round her waist was fretted and stripped off by the action of the water; the veins of gold, thus exposed, shared the same fate; and, fused by friction and the intense heat below, so did the lowest strata of the same metalliferous product. Still did she sink; sink till the last barricade gave way: and then consuming fires shot up—the temporarily riven crust closed round her with a grasp of steel—all her frame collapsed—and she, an erstwhile most beautiful formation, was now deranged and without form.

* * * * *

Centuries rolled on, and while the formless one was battered, ground, harried, and stretched out for punishment in various ways below, her presence above was missed and mourned for by nature. The Sun, the Moon deplored her absence; the brightest rays of one, the effulgent radiance of the other were wasted on the fishes of the sea; and till Mother Earth appeared there could be no real lord of life to say "I command," nor lesser being to respond with "I obey." Her presence was essential for the plans of Mind; and especially now when a prize far greater than a mollusk or a fish, than a reptile or ordinary mammal awaited her appearance—now, when the phantom of Man was beckoning her to come. And come she did, as well we know. The desire for life, for light, for elevation was infused into her being. Her dimensions were first traced in the depths and the garment of her form given back; within these circumscribing bounds did sorting, sifting, and congregation of particles proceed, the heaviest—such as gold—taking their place at her feet or striking east and west to her hands; as she rose and flourished, her supple waist, absorbing ever the lime, silica, alumina, magnesia, etc., from the laving waters, was surrounded with a rocky girdle; as still she rose, there gathered together jewels for her brow, precious stones for her head, gold and silver for each ear; and, as she neared the surface, all the débris and detritus, all the jetsam and flotsam

of the ocean congregated on her head, and gave her back a crown, the counterpart of that which had been stripped from her in days gone by.

This is the approved science of our text-books, and bears the imprimatur of geologists the world over. Is the theory original and the story new? Far from it; it was known and repeatedly alluded to by all the Greek and Latin poets; before Hesiod and Homer wrote a line it was incorporated in the myth woven round a Hecate, a Prometheus, and a Hercules; and what is more, before a Greek mythology was ever properly formulated, the theory was known to and the story told in full by the Babylonians and Assyrians. In proof of this we give below the descent of the Assyrian goddess, Ishtar, into Hades: it is a translation from the original by Mr. Fox Talbot; and we but ask the reader to compare it with the modern geologic version just described.

To the land of Hades, the land of her desire, Ishtar, daughter of the Moon-god Sin, turned her mind. The daughter of Sin fixed her mind to go to the House where all meet, the dwelling of the god Iskalla, to the house which men enter, but cannot depart from—the road which men travel, but never retrace—the abode of darkness and of famine, where earth is their food, their nourishment clay—where light is not seen, but in darkness they dwell—where ghosts, like birds, flutter their wings, and on the door and the door-posts the dust lies undisturbed.

When Ishtar arrived at the gate of Hades, to the keeper of the gate a word she spake: "O keeper of the entrance, open thy gate! Open thy gate, I say again, that I may enter in! If thou openest not thy gate, if I do not enter in, I will assault the door, the gate I will break down, I will attack the entrance, I will split open the portals. I will raise the dead, to be the devourers of the living! Upon the living the dead shall prey." Then the porter opened his mouth and spake, and thus he said to great Ishtar: "Stay, lady, do not shake down the door; I will go and inform Queen Nin-ki-gal." So the porter went in and to Nin-ki-gal said: "These curses thy sister Ishtar utters; yea, she blasphemes thee with fearful curses." And Nin-ki-gal, hearing the words, grew pale, like a flower when cut from the stem; like the stalk of a reed, she shook. And she said, "I will cure her rage—I will speedily cure her fury. Her curses I will repay. Light up consuming flames! Light up a blaze of straw! Be her doom with the husbands who left their wives; be her doom with the wives who forsook their lords; be her doom with the youths of dishonored lives. Go, porter, and open the gate for her; but strip her, as some have been stripped ere now." The porter went and opened the gate. "Lady of Tiggaba, enter," he said; "enter; it is permitted.

The Queen of Hades to meet thee comes." So the first gate let her in, but she was stopped, and there the great crown was taken from her head. "Keeper, do not take off from me the crown that is on my head." "Excuse it, lady, the Queen of the Land insists upon its removal." The next gate let her in, but she was stopped, and there the ear-rings were taken from her ears. "Keeper, do not take off from me the ear-rings from my ears." "Excuse it, lady, the Queen of the Land insists upon their removal." The third gate let her in, but she was stopped, and there the precious stones were taken from her head. "Keeper, do not take off from me the gems that adorn my head." "Excuse it, lady, the Queen of the Land insists upon their removal." The fouth gate let her in, but she was stopped, and there the small jewels were taken from her brow. "Keeper, do not take off from me the small jewels that deck my brow." "Excuse it, lady, the Queen of the Land insists upon their removal." The fifth gate let her in, but she was stopped, and there the girdle was taken from her waist. "Keeper, do not take off from me the girdle that girds my waist." "Excuse it, lady, the Queen of the Land insists upon its removal." The sixth gate let her in, but she was stopped, and there the gold rings were taken from her hands and feet. "Keeper, do not take off from me the gold rings of my hands and feet." "Excuse it, lady, the Queen of the Land insists upon their removal." The seventh gate let her in, but she was stopped, and there the last garment was taken from her body. "Keeper, do not take off, I pray, the last garment from my body." "Excuse it, lady, the Queen of the Land insists upon its removal."

After that Mother Ishtar had descended into Hades, Nin-ki-gal saw and derided her to her face. Then Ishtar lost her reason, and heaped curses upon the other. Nin-ki-gal hereupon opened her mouth, and spake: "Go, Namtar, . . . and bring her out for punishment, . . . afflict her with disease of the eye, the side, the feet, the heart, the head" (some lines effaced) . . .

The Divine messenger of the gods lacerated his face before them. The assembly of the gods was full. . . . The Sun came, along with the Moon, his father, and weeping he spake thus unto Hea, the King: "Ishtar has descended into the earth, and has not risen again; and ever since the time that Mother Ishtar descended into hell, . . . the master has ceased from commanding; the slave has ceased from obeying." Then the god Hea in the depth of his mind formed a design; he modeled, for her escape, the figure of a man of clay. "Go to save her, Phantom, present thyself at the portal of Hades; the seven gates of Hades will all open before thee; Nin-ki-gal will see thee, and take pleasure because of thee. When her mind has grown calm, and her anger has worn itself away, awe her with the names of the great gods! Then prepare thy frauds! Fix on deceitful tricks thy mind! Use the chiefest of thy tricks! Bring forth fish out of an empty vessel! That will astonish Nin-ki-gal, and to Ishtar she will restore her clothing. The reward—a great reward—for these things shall not

fail. Go, Phantom, save her, and the great assembly of the people shall crown thee! Meats, the best in the city, shall be thy food! Wine, the most delicious in the city, shall be thy drink! A royal palace shall be thy dwelling, a throne of state shall be thy seat! Magician and conjurer shall kiss the hem of thy garment!"

Nin-ki-gal opened her mouth and spake; to her messenger, Namtar, commands she gave: "Go, Namtar, the Temple of Justice adorn! Deck the images! Deck the altars! Bring out Anunnak, and let him take his seat on a throne of gold! Pour out for Ishtar the water of life; from my realms let her depart." Namtar obeyed; he adorned the Temple; decked the images, decked the altars; brought out Anunnak, and let him take his seat on a throne of gold; poured out for Ishtar the water of life, and suffered her to depart. Then the first gate let her out, and gave her back the garment of her form. The next gate let her out, and gave her back the jewels for her hands and feet. The third gate let her out, and gave her back the girdle for her waist. The fourth gate let her out, and gave her back the small gems she had worn upon her brow. The fifth gate let her out, and gave her back the precious stones that had been upon her head. The sixth gate let her out, and gave her back the ear-rings that were taken from her ears. And the seventh gate let her out, and gave her back the crown she had carried on her head.

Let us now return to that which most immediately concerns the purport of our work. While true religious knowledge was thus forced, as we see, to hide its head and take refuge among the few, the knowledge begotten of the original scientific story throve apace, and became deified among the many. In brief language, the Science of religion had become the Religion of science, and such it was fated to remain until the Master came. At Eleusis, however, and at Isis, and at many another place that we know not of so well, was the lamp of faith kept ever burning for the coming of the Bridegroom; and here was probably imparted the secret means by which His name could still be sounded throughout the Pagan world—a means that had been devised by unknown hands, and handed down from an age to which no date can be assigned.

CHAPTER VI.

THE CLASSIC CIPHER.

Sec. 1. The Wand of Circe.

There were many cogent reasons, as we have shown, for not writing the Name in open fashion; and, at the same time, there were several good reasons for writing it, provided the concealment were effectual. A partial mode of doing so, as already suggested, would be in the use of appellatives, since the same license allowed ourselves must be granted to the ancients. Not always do we employ the words "Christ" or "Jesus"; often as not we say the Redeemer, the Prince of Peace, the Saviour, the Way, the Truth, the Life, the Light, the Word, the Master, the Lord, the Son, the Good Shepherd, the Lamb, the God-man. All those could be used, and were used by the Greek and Latin writers.

Like ourselves, too, they employed figurative modes of expression; and a traditional Aesculapius who cured the sick and called the dead to life, or a Codrus who died voluntarily in order to save his people, or an Alcon who killed a serpent to save his son, or an Achilles who was to be bruised only in the heel—all those and others were types of our Saviour to the ancients, just as Adam, Noah, Moses and others are to moderns. The death of Socrates furnishes an excellent illustration of this figurative application. The philosopher knew the truth, had preached it—too openly and too early. Condemned to die, he could have saved himself by recanting; but this he would not do. Why? The answer is obvious. "If," said he, "you should set me free on those conditions, I would tell you, O men of Athens, that I wish you well and look upon you with love. But I shall obey God rather than you: and whilst I breathe and am that which I am, I shall not cease to search after the truth, to commend it to you, and to point it out to whomsoever of you I may chance to converse with." While thus preferring martyrdom to apostasy, he recognized the futility of achieving success until "The fullness of time, the Healer himself" would come; and his last act was to acknowledge this, for he figuratively offered up himself to the Redeemer: he, who had crowed too early, was the cock; Aesculapius, the Saviour.

Still another way of writing the Name would be by symbols. One of these, the "Pythagorae figura," has been pointed out in "The Gods of Old," p. 376.

But all those modes of naming were not thoroughly satisfying. Symbols were too intricate, figures too indefinite, and appellatives but a costly setting that lacked the precious gem. The Name itself, in its naked brevity, was worth them all; and until this much in little was obtained, there could be no content.

One of the simplest but most effective ways whereby a word can be concealed in written speech is that in which its combined letters, transposed or otherwise, are placed in the whole or part of one or more words. "Name," for instance, can be hidden in "mean," "hu*mane*," "give *me an* apple," "I *am nex*t," and "*in a me*asure" (where no transposition occurs). The deceit is not limited to single words or detached sentences. It can be employed in lengthened and connected discourse, as the following example proves:—

> "Eager to hear Anselmo, and warned by neither sign nor omen of impending disaster, there entered from every opening crowds of people who, surging to and fro, met finally in the centre of the vast enclosure. The clamor ended, Anselmo, resting on his staff tipped with gold from ore of native source, addressed the multitude in words that breathed more of moderation than of anger:
>
> 'If immediate danger moved within our midst, my friends, then would sermons be out of place, and room remain for little else but deeds; then, indeed, would the counsellor embarrass, the hero embolden. But fortunately for you, your families, and for me, the danger, though existing, is still remote enough to permit of sober deliberation.' "

The foregoing serves to illustrate how the word "Rome" can be concealed repeatedly (fourteen times); and to show how feasible it is, with some patience and ingenuity, to hide any other word in a similar way without notably detracting from the natural, connected and easy flow of written speech. It remains for each reader to determine how quickly the hidden word dawned upon his intelligence; but it must be conceded that, unless he had been forewarned of the fact, the difficulties would have been much greater, and the probabilities are that, engrossed with the subject of discourse, he would have read right on and left the word unnoticed.

Such was certainly the case with the writings of the ancients, for in this way, simple and familiar as it is, did they baffle the profane; with this Circean wand of transposition were the names "Christ" and "Jesus" written time and again by Homer, by Hesiod, and by many another who wrote before and after their days; and in this same way were other important names, such as "Mary," "Joseph," "Nazareth," "Bethlehem," "Jerusalem" and some others, concealed from all who were outside the inner circle. The advantages attached to such a mode of cipher writing are evident enough. To a certain extent it did not interfere with freedom and easiness of style; it was suitable for all languages, for all kinds of writing, and could be employed by the poet or philosopher, the historian or biographer; it fulfilled, too, the prescribed conditions, namely "a uniform mode of concealment, readily observable by the enlightened, but not by the profane"; and it insured practical safety, since, if suspicion's eye-glance chanced to lour upon its weakest spot—a combination lacking transposition (like "name" in "in a measure")—the informer's jaws could be locked up by the plea of—a chance coincidence.

Two objections to our assertion will rise instantly to the reader's lips:—

1. A cipher so simple could not escape detection by the Pagan.
2. The combinations, if existing, prove nothing. "Rome," for instance, may be concealed fourteen times, or forty if you will, in the illustration given. But what of that? Who thinks of it, any more than of Cairo, Caesar, Blanc, Volga, time, space, or any other name proper or common? Who can be expected to think of it, or to look for it, or to find it, unless suggestively directed to do so? And when the combination is noticed, what of it? It may be "more" as well as "Rome"; and, whether one or the other, it conveys no intentional concealment, fixed design, or ulterior motive on the writer's part, and may, therefore, be considered as a mere fortuitous grouping of letters. So, too, with the chance grouping of "Christ" or "Jesus" letters in the Greek or Latin text.

Let us answer each of those in turn, first disclaiming any merit for our illustration save what must be granted it—a possible way of concealing our Lord's name in written and connected speech.

1. The cipher, as already remarked, is not so simple as it looks to be when we *know* that transposition is employed; and this key, the only one that will turn the wards, was unknown to the profane reader. His knowledge, also, was limited probably to that of two words, Christ and Jesus, the names of one who would come to war with tyranny and make man free, to war with idolatry and make men turn to the One God. Outside of those points, the pagan priests and rulers were not much concerned, and were in total ignorance. Herod, king and Jew though he was, did not know where Christ was to be born. Why should the pagan know more than Herod did, or as much? This limited acquaintance with two names would necessarily hamper detection; and so, too, would the apparent subject matter of what he read. Men do not look for the names of constellations in an arithmetical treatise, nor for historical personages in an essay upon psychology. Why, then, look for "Christ Jesus" in poems that had war, love, revelry, bucolic pleasantries, satire, or social topics for their surface theme? The theme distracted the pagan's attention and biassed his thoughts, biassed it to such an extent that *dies usurpatus* seemed only a fortuitous grouping of letters, *domuisse* was passed by, the singing bird in *avis est* was left unnoticed, and *pullus cristatus* was only an every-day term.

Why, moreover, should the poets have been suspected of Christian teaching? We moderns have read their works as often, carefully, and critically as the pagans ever did; and, in comparison with those latter, we certainly have entertained as high, if not higher, opinion regarding the poets themselves. But have we ever suspected them of Christian teaching? Have we ever given them credit for higher thoughts and a nobler theme? No; the pagan theme is our theme; our constructions are those of pagan Greece and Rome; and since the cipher has escaped detection by us, why should we expect the pagan world to have fathomed it?

It is well to say, however, that the characteristically lettered and non-transposed form of the Name (as observed in "s*i es us*quam") was very seldom employed; that transposition was but one factor in the cipher; and that there was another (which, and the reasons for which, will be explained later on) affecting the letters themselves, and of such a nature as to defy detection by all outside the Christian pale.

2. Coming to the second objection, it cannot be denied that a Christian circle of readers must have had reasons for the faith which it embraced and silently professed. To be Christians (we

use the term advisedly, since they *called* themselves "Christians"), they should know at least that there was One God, the creator of heaven, earth and man; a God who, in order to atone for man's original sin, would come to earth, be born of woman's seed, and be called Jesus, the Christ; who would preach the doctrine of faith and hope in God, charity to all, and universal love; who would die upon a cross to prove His love, rise from the dead and ascend to heaven.

This much the neophyte should know; and to increase those details he was referred, if he could read (and reading could not have been very limited in early days, since even slaves like Aesop and Phaedrus could read and write), to the pages of certain philosophers and poets, and was also instructed in the mystery of cipher writing. The Christian, as a consequence, had advantages which the Pagan lacked: he knew the fundamental truths of Christianity; he knew the poet's true intent and real theme; he knew the cipher; he knew *what to look for* in the page before his eyes. He could see (what the pagan did not) the pictured Name in *dies us*urpatus, dom*uisse,* a*vis est*, pull*us crist*atus, and others like them—and, though noting them well, he, like the pagan, often passed them by. Why? Because for the time being they were fortuitous groupings, the privateers of ready speech, but with no royal commission from the poet to fight for the Name and subject he was writing of at the moment. Still, the Christian kept up the search until he found the key-word—the true and only vessel, with all its letters of marque properly signed, sealed and delivered, that tallied completely with the description.

Had we offered a precious reward for the word concealed in our illustration, interest would have been excited, thought spurred, and (despite all the difficulties objected to) some one quickly made the richer; and had we added a codicil to it, stating that the hidden word was the name of a well-known city, then—we would be only insulting the reader's intelligence. Well, the early Christians looked for a rich reward—eternal life; that spurred their thoughts in searching for the word; and that word, as they had been told beforehand, contained the name of their Redeemer.

This, it will be noticed, nullifies one portion of the objection and brings us face to face with the real question at issue. Did the poets write the Name in the bare, bald fashion that "Rome" was written in our illustration? Did they merely put it down and

leave it so, without giving the reader a hint as to what they had done, and without admonishing him what to look for, where to find it, and how to recognize it?

Prose writers (Xenophon and Cicero, for example) indulged freely in this method, though often with a certain indescribable suggestiveness that sets the well-prepared mind to thinking; so, with marked frequency, did some of the poets (notably Plautus and Terence). But the great lights—Homer, Hesiod, Euripides, Sophocles, Aeschylus, Vergil, Horace, Ovid, and others—disdained such half-way procedures or (as Ovid sarcastically styles them) "the silent noddings of tyros" in the magic art of concealing in order to reveal. Those artists selected a picture word or phrase embracing the Name, and then *painted it in most suggestive language,* oftentimes with a wealth of speech that beggars description. They forgot nothing. Sense, sound, pause, scansion, punctuation and alliteration were summoned to their aid; so was simile; so were the location of the word, the length or shortness of the combination, the shape of the letters, the communion of one letter with another or others, the *anagrammatical changes* capable of being formed from the key-word in whole or in part, the pictures (real pictures) evoked by the pencil when uniting with dashes and intersecting curves the letters of the Name in orderly array, the happy accident that made the Name read straight or free from transposition—all those and others (but *anagrams* particularly) were enlisted by the poet in order to fasten the reader's eye upon the Name word and to keep his attention concentrated thereon. It may be said, in brief, that if it be possible (and who will deny that it is?) for mere words to point out the written Name without actually mentioning it, the credit of so doing must certainly be conceded to those early workers in the vineyard.

Did not this descriptive language, it may be asked, afford a clue to the pagan as well as to the Christian? No; why should it? The pagan looked at the picture word with a different eye, and read the descriptive language with a different intent. To him the first was but one word out of many in the poem, sometimes a most ordinary word that seemed but to pad the metre, oftener a word that apparently contained only two letters of the Name, or one, or none at all. He might suspect, it is true; but so long as he was ignorant of the cipher and of the existence of a cipher, it was only natural for him to read the descriptive language—just as we read it to-day. Has it afforded any clue to us?

So far we have pointed out only one mode of concealing the Name, viz.: that distinguished by transposition; and since this factor in the cipher is nearly identical with the anagram, it would be instructive and interesting to discover when and by whom the anagram was first used, seeing as we do that it forms the basis for concealing the Name in the earliest and latest classic works, and that it furnishes the means of making one set of words convey two meanings. Like the enigma, however, its beginning is lost in the night of ages; but we are distinctly told that the Jewish cabalists were professed anagrammatists, and that they relied much on the efficacy of *themuru*—the mystical meanings resulting from transposing and combining in different ways the letters of important Biblical words and names. One thing is certain: no other mode of expression is equal to it for varied changes, quick transition and effective concealment. It is at once the chemistry of words and the embodiment of nice deceit. The enigma is an open challenge to inquiry; the epigram leaves a trail; the palindrome sounds its own knell; the acrostic, like the ostrich, hides only to reveal; but the anagram is the very personification of craft

> 'By which deceit doth mask in visor fair,
> And cast her colors dyed deep in grain,
> To seem like truth, whose shape she well can feign,
> And fitting gestures to her purpose frame,
> The guiltless man with guile to entertain."

It is the chemistry of words. It changes "cleric" into "circle"; "merit" into "remit" and "mitre"; "name" into "mean," "mane," "amen"; and "live" into "evil," "vile," "veil," "Levi." Like the Polyphemus of old, it laughs at the "gods" whom it transforms into "dogs"; and it spares no linguistic matter, since of "corpus" it makes "porcus," "procus" and "cur ops"; and of ἀρετή it makes ἑτάρη, ἐρατή and ῥητέα. A multiplicity of ingredients adds but to its strength. It changes "Love is a pearl of purest hue" into "A plea, if sure, to help us over"; it converts "Quid est veritas?" into "Est vir qui adest." When Galileo wanted to say "Cynthiae figuras aemulatur mater amorum" ("Venus has phases like the moon"), he took refuge in this verbal chemistry and wrote "Haec immaturae a me jam frustra leguntur—oy"; and when Parmenides (ages before Galileo) wanted to say "τὸ μεῖον κέντ' Ἰησοῦς" ("Jesus is called the

Lamb"), he fled to the same resource and wrote "ὄν ἔστι, μὴὄν οὐκ ἔστι."

What more can chemical force do to matter than does this anagram to words? It attacks and resolves their elemental parts, the letters; it unites them again, and yet again, and successively forms new combinations with totally different properties; it neither adds to nor subtracts from the sum total of that on which it acts; it flirts with the elementary parts themselves and renders them allotropic—for what is C but U, and L but V, and M but W, and N but Z?

But in doing this last, it encroaches on the proper workings of an agency which is now to be explained.

Sec. 2. The Magic of Letters.

While the letters of Χριστός and Ἰησοῦς admit respectively of 5,040 and 720 different modes of arrangement, those figures (owing to the repetition of σ in each word) must be cut down to 2,520 and 360; and, if out of those we take the number of impossible combinations, there will probably be left but 1,200 of the one and 180 of the other that are workable. This gives a ratio of about seven to one in favor of "Christ"; and, as the poets aspired to writing one name as freely as the other, the question naturally arose as to whether some means could be devised whereby the chances would be equalized.

Another impelling motive was the fear that a constant juxtaposition of certain letters would ultimately prove a source of danger and discovery, especially in the case of "Jesus," where the paucity of combinations, if continued through a succession of paragraphs, would make some or all of the letters *sound* incessantly to their own betrayal. This can be proved by actual trial, and is fairly well exemplified by reading aloud the few manufactured sentences in which "Rome" was hidden, and marking how the letters of the word, o and r particularly, strike the ear with suspicious dominance and reiteration.

Still another motive was the dead weight of the task, and the comparative loss of freedom by close coupling of the authorized letters. It was but mere transcription, in a sense, since liberty was restricted by a syllabus of combinations limited enough to be written on a single sheet and copied by any writer. If, for instance, we desire to fashion "Jesus" from such a promising word as "die," we are compelled to choose from a sparse vocabulary beginning with sus, uss, ssu—and even some of those

are not available. Thought, imagination, euphony, brilliancy and fluency are crippled by the dead weight of letters, and a dreary sameness is the inevitable result.

To defy detection, then, to write one name as freely as another, to write the Name whenever and wherever they desired, to make every word a soldier of the cross and make every avenue of thought lead to "Christ" and "Jesus"—to do all those, a something else was demanded besides Transposition. That affected only the *order* of letters; but the obstacles, in this case, resided in the letters themselves; and, in order to overcome it, a second factor was embodied in the cipher, viz.: *Metamorphosis.*

Metamorphosis may affect a simple substance in two ways:

(*a*) by changing its nature and properties so as to produce something totally dissimilar—as when carbon is converted into the diamond, or the yelk of an egg into a chicken.

(*b*) by changing its outward form—as when water is turned into ice, or a caterpillar into a butterfly.

The first species of change may be called Transmutation; the second, Transformation; and it is under those two heads that the metamorphic changes in letters will be now considered.

1. *Transmutation*—which is nothing more or less than the dialectical change of one letter into another—affects both vowels (diphthongs included) and consonants. Though familiar to the reader, the changes are given here for the purpose of ready reference, and their effects upon words (accompanied by transposition) are set in the margin so as to train the eye for actual combinations found in the writings of classic poets.

(*a*) Dialectical vowel changes.

[The changes usually allowed in the cipher are marked in capitals; the others are seldom used except in the cases authorized in our lexicons. It is also well to note that two of the Greek vowels (η and ω) are post-Homeric forms; and that the diphthongs æ and œ, though foreign to the Greek tongue, were used (by a species of synizesis for writing Ἰαεσοῦς, Ἰοεσοῦς.]

			Cipher Illustrations.
A	changes into	**E** or **H**, **O** or **Ω**, *υ*, *αυ*; as in *ἄρσην ἔρσην, σοφία σοφίη, στρατός στροτός, ἄνθρωπος ὤνθρωπος, σάρξ σύρξ, ἄλοξ αὔλαξ.*	*γάνος γένος, ἅσιος Ἰησός, ἐθάς Θεός, σηπία Ἰωσήπ, Παλλάς πελλός.*
E or **H**	"	**A**, **AI**, **EI**, *ι*, *ο* or *ω*, *υ*, *ευ*; as in *στήλη στάλα, τληπαθής τλαιπαθής, ἔαρ εἶαρ, ἑστία ἱστίη, γέμος γόμος, οἰκητήρ οἰκήτωρ, Βρέττιοι Βρύττιοι, δέομαι δεύομαι.*	*μηδέ Ἀδάμ, ἀές αἰσα, δέος εἶδος, λεώς ἴλεως, νομέε Μαιονία, (χρηστός or) Κρεστός Κρειστός.*
	[The use of *ε* for *αι* and *ει* does not depend on dialect alone, as observed later on.]		
I	changes into	*η*, *υ*, *ει*, *ευ*; as in *ἰμέρα ἡμέρα, ἴννος ὕννος, ἴλη εἴλη, ταμίς ταμεύς.*	
O or **Ω**	"	**A**, **E** or **H**, **V**, *ι*, *ευ*, *οι*; as in *ὀνία ἀνία, γλοφερός γλεφυρός, ὑλογενής ὑληγενής, ὄρνις ὕρνις, αἰγονόμος αἰγινόμος, νίωνός υἱωνεύς, στοά στοιά.*	*ὅρμοι Μαρία Μαρίη, μόγος μέγας, δόμος μύδος, νόος ναῦς.*
V	"	**O** or **Ω**, *α*, *ι*, *αι*, *οι*; as in *στύμα στόμα, χελύνη χελώνη, βυθός βάθος, βύβλος βίβλος, ὑγρύνω ὑγραίνω, ὕδνον οἶδνον.*	*ὕδος ὁδός, θύρας Σωτήρ.*
	[Another and a very important change of **V** will be noticed in the consonant changes.]		

The following additional examples will give the reader a good idea of the many advantages in the way of descriptive writing that accrue from the cipher through vowel changes alone:

ἔλος can be read as ἀλός, λαός, λᾶας, ἄλας, ἦλος, λύης, εἰλύς, εἴλως, λεῖος and ἤλιος;

γραῦς " γῆρυς, γήρως, γάρος, ἀγρός, ἀργός, ὀργάς, ῥάγος, ῥωγός, ῥωγάς and ὑγρός.

(*b*) Dialectical consonant changes.

[Independently of dialect, the letters in each of the three following groups—*β*, *π*, *φ*; *γ*, *κ*, *χ*; *δ*, *θ*, *τ*; styled respectively the labial, palatal and lingual mutes—were considered equivalent to one another, since they differ only in hardness of sound; and, as a consequence, any letter that could be used dialectically for one member of a group could be used for the other members of the same group. It must also be noted that three of those letters (*φ*, *χ*, *θ*) and two others (*ξ* and *ψ*) are post-Homeric forms.

The normal cipher changes are written, as before, in capitals; the others, though mentioned in the lexicon, are not regular constituents of the cipher through *dialect*, but some (those noted under *υ*, *γ*, *λ*, *ν*) are obtained through another factor to be explained later on.]

			Cipher Illustrations.
V	changes into	**Β, Π, Φ**; λ; as in Δαυῖδ Δαβῖδ; ἀνκυών ἀλκυών.	Ἰοῦ Ἰώβ, ὕελος πελός, αὐτός φατός.
Β	"	**Π, Φ, V**; γ; as in Βίλιππος Πίλιππος Φίλιππος, κάβηξ καύηξ; βανά γυνή.	βοῦς πούς, βάρος ἀφρός, ἤβη Εἶα.
Γ	"	**Κ, Χ**; λ, β, π, φ; as in γνάπτω κνάπτω, θελγίν τελχίν; γήϊον λήϊον, γλήχων βλήχων, λαγαρός λαπαρός.	γαῖας Ἰσαάκ, γόης χάος.
Δ	"	**Θ, Τ, Σ**; ζ; as in σχεδὸς σχεθρός, μασδός μαστός, ὁδμή, ὀσμή; Δεύς Ζεύς.	Δεύς Θεός, μαδός στόμα, ᾄδω ἠώς.
Ζ	"	**Σ**; δ; as in ζιβύνη σιβύνη; ζάπεδον δάπεδον.	ἵζων Σιών.
Θ	"	**Τ, Δ, Σ**; as in κιθών χιτών, ψύθος ψεῦδος, δυθμή δυσμή.	θαμά Ἀδάμ θεά ἄτη, ἔθνος νῆσος.
Κ	"	**Γ, Χ**; as in σίκλος σίγλος, κιθών χιτών.	κύων γόνυ, κόρη χώρα.
Λ	"	**Ρ**; υ, γ, β, π, φ; as in κλίβανος κρίβανος; βόλλα βουλή, μόλις μόγις, χονδρίλος χονδρίβος.	τέλος Σωτήρ.
Μ			
Ν	"	s; as in ἐρμίν ἐρμίς.	
Ξ	"	**ΓΣ, ΚΣ, ΧΣ, Σ**; as in ξίφος σκίφος, ξηρός σχερός, καύηξ καύης.	ὀξύ γόος, τριξός Κριστός, ξέω χάος, ἄξιος Ἰησός.
Π	"	**Β, Φ, V**; as in πάλλω βάλλω πάτνη φάτνη.	πούς βοῦς, σιωπή Ἰωσήφ, σιωπῆς Ἰησοῦς.
Ρ	"	**Λ**; as in σάρπη σάλπη.	μέρος Σαλήμ.
Σ	"	**Ζ, Δ, Θ, Τ**; as in σῶς ζώς, ἴσμεν ἴδμεν, παρσενός παρθενός, σάσσω σάττω.	νέος ζώνη, ἅσμα Ἀδάμ. σώζω Θεός, κρισσός Κριστός.
Τ	"	**Θ, Δ, Σ**; as in τραυλός θραυλός, ταπίς δάπις, θάλαττα θάλασσα.	ὅστε Θεός, ἄτομος Ἀδαμος, ἰότης Ἰησός.
Φ	"	**Β, Π, V**; as in φασκαίνω βασκαίνω, σφόγγος σπόγγος.	μορφή Ἀβράμ, ἀφρός πέρας, λόφος οὖλος.
Χ	"	**Γ, Κ**; as in βρέχμα βρέγμα, χορωνός κορωνός.	χρεώ ὄργια, ἠχώ ὦκα.
Ψ	"	**ΒΣ, ΠΣ, ΦΣ, Σ**; as in ψόλος ἄσβολος, ψάλιον σπάλιον, ψέσφέ, ψίττα σίττα.	ἀψίς βάσις, ἄψ πᾶς, ὤψ φῶς.

To give an example of what dialect can accomplish, let us again take ἕλος and see what transposition along with vowel and consonant changes can effect. Since the λ of ἕλος changes into ρ, and the ς into ζ, δ, θ, τ, the consonant groupings of the word will be λς, ρς; λζ, ρζ; λδ, ρδ; λθ, ρθ; λτ, ρτ. The first of

those (λς) has been run already through its changes: those resulting from the others now follow in their order.

Ἄρης, ἄρος, Ἄϊρος, ἔρος, εἶρος, ἱερός, ἔρση, ἔρσαι, ἥρως, ῥᾶος, ῥάϊος, ῥέος, ῥοάς, ῥυάς, ὥρασι, σαίρω, σειρά, Συρίᾳ; ληΐζω, λιάζω, ῥάζω, ῥαΐζω, ῥέζω, ζάλη, ζηλῶ, ζειρά; ἀλδῶ, Λήδα, Λυδή, Λυδία, δῆλη, δήλια, δείλη, εἶδαρ, ῥόδα, Ῥοδία, ῥέδη, ὕδρα, δαήρ, Δαῖρα, δέρη, δέρω, δείρω, δαίρω, δτερῶ, δειρή, δορά, δόρη, δευρί, δῶρα, δράω; ἄθλα, ἀθλῶ, ἄθλοι, ἄλθω, Ἄθυρι, λήθω, λήθη, λιθάω, θέλω, θηλή, θῆλυ, θαλία, θλάω, ἀθρῶ, ὀρθή, ὄρθια, ῥόθια, ῥεθῆ, θήρα, θηρία, θηρῶ, θορή, θύρη, θύραι, θρύα; Λητώ, λῆτα, λήϊτα, λάϊτα, λυτή, λύται, τελῶ, τῆλε, τῆλυ, τηλοῦ, τηλία, τύλη, τλάω, ἀρτῶ, ἄρτοι, ἄρτια, ἧτωρ, ἥτρια, ῥητά, ῥητή, ῥητοί, ῥυτά, ῥυταί, τᾶρα, τείρω, τεῖρη, τρέω, Τρόια.

Here, formed from the four-lettered ἕλος, is a list of over one hundred anagrams, and, large as the number is, it could be doubled were we to put down proper names, case-endings of nouns and adjectives, inflexions of verbs, and the many anagrams we have overlooked.

Reviewing now what Metamorphosis has done for the Name, we find that five letters (α, ε, η, ο, ω) can be used for η, four (α, ο, ω, υ) for ο, three (ο, ω, υ) for υ, three (γ, κ, χ) for κ, two (λ, ρ) for ρ, four (δ, θ, ς, τ) for τ, and five (δ, ζ, θ, ς, τ) for ς (not to mention the latent capabilities residing in ξ); and that the poets had consequently eighteen letters to draw from in writing Ἰησοῦς, and nineteen in writing Κριστός. Since the permutations in each case run up to many millions, the writing of the Name itself was immensely facilitated; and the long list of words derived from ἕλος shows how material would not be lacking for painting the Name *if* it were contained in ἕλος. And perhaps it is. As yet we have laid bare only half the wizardry of this wondrous cipher; and fertile as that portion is, the other half is equally if not more productive.

2. *Transformation,* the second phase of Metamorphosis, is next to be considered. While transmutation affects the essence of a thing (for one vowel or consonant is as different from its dialectical other as carbon is from the diamond), transformation affects its form; and this it does in two ways—

(*a*) by allotropism, or a different arrangement of the parts;

(*b*) by alloyage, or combination with something else.

Starch and dextrine exemplify the first; brass, the second; and examples of each kind are not lacking in the alphabetical laboratory.

(*a*) Allotropic changes.

Since every letter is a figure, then (according to the established geometrical definition) any two or more letters contained by similar planes, equal to each other in number, magnitude and inclination, are *equal in every respect*, however much they differ in position.

The allotropic letters are comprised in the following three groups:

V, Γ, Λ; Z, N; M, Σ.

[It may not be amiss to state that the old Greek form for upsilon was a reversed lambda (V), and that the gamma character had its upper stroke inclined somewhat downwards (Γ), not at right angles.]

The efficacy of this agent in the cipher depends on the fact that each member of an allotropic group is both *equal to* and *identical with* its mates (as readily observed by viewing them when more or less reversed). M for instance is equal to Ɛ and *is* an Σ; so with the others. But while M *regarded as* Σ, changes into that letter's dialectical equivalents (ζ, ϑ, θ, τ), those equivalents cannot change into or be used for M; so with the others; and this distinction must be carefully noted if we wish to avoid a maze of errors.

When fully evolved, the allotropic changes run as follows:

V	changes into	Γ, and hence into	K, X	
		Λ "	P	
Γ	"	V "	O,Ω,B Π,Φ	
		Λ "	P	
Λ	"	V "	O,Ω,B,Π,Φ	
		Γ "	K, X	
Z	"	N		
N	"	Z "	Σ	
M	"	Σ "	Z,Δ,Θ,T	
Σ	"	M		

Cipher Illustrations.

εὗιος ἅγιος, συρίσδω Κριστός, Συρία Χάρις.

ἀϋτμή Σαλήμ. εὐνή ἀνήρ.

γοῆτις Ἰησοῦς, γύλιος οὔλιος, γύα αὖω, γλεῖνος Λίβανος, ἅγιος ἅπιος, γῆϊος Ἰωσήφ.

ἄγγος ἄλλος, βάγμα Ἀβράμ.

λάσιος Ἰησοῦς, μέλι ἐμοί, τῆλε ἀτάω, μῶλος βωμός, λῆμα πῆμα, λεῖος Ἰωσήφ.

μέλας μέγας, λῦμα κῦμα, ἕλος χάος.

Ζέω Νῶε.

νοῦς ζοός, ἔνος Ἰησός.

μεῖον Ἰησός, νομὴ ζώνη, κύρμα δάκρυ, ὀσμή Θεός, κλισμός Κριστός.

σειρά Μαρία.

To illustrate further, let us once more take ἕλος and note a few (and only a few) of the many anagrams obtainable from it by allotropism:

αὖος, εὔιος, υἱεύς; Ἄωος, ἔωθα and εἴωθα, οἰόθε, οὔτε, ἠῷος; βόες, βήσω, ἠβός; ἔπος, πῶμα, πηός; ἔφης, φάος, φαιός, φῦσα; σαγή, συκῆ, χάος.

And what has this agent done for the Name? It has enlisted two new recruits (N,M) for ς, an additional one (M) for τ, and has brought into action a doughty triad of warriors (V, Γ, Λ) prepared to sacrifice their lives, each one of them for the ο or υ of Ἰησοῦς, and the κ or ρ of Κριστός.

(*b*) Alloying changes.

Since the whole is equal to the sum of its parts, T is equal to II, M is equal (according as we divide it) to ΛΛ, NI, ΛII or IVI or VT; and the same rule holds good for every alphabetical character formed by the union of two or more letters.

The following list shows how abundant those literal alloys are, and the parts into which they can be separated. Those parts are evident to the eye in every instance excepting the division of E into I K Σ, an important and frequent change. It is accomplished thus:—E=IΓΓ (division)=IΛΛ(allotrópism)=IM(union of ΛΛ)=IVT (division of M)=IKΣ (allotropism and dialect).

			Cipher Illustrations.
A	is separated into	TI, IT; ΛI, IΛ.	ΣΚΆΡΟΣ Κριστός; Ἄ͡ΤΗ λιτή.
B	"	PO; IOO; IOIO (So is the English OE combined into and written Œ.)	ΒΫ́ΖΑ ὄρυξα, ΒΑΛΒΊΣ λοιβαῖος, ΒΟ͡Σ (or βῶς) ὁμοῖοι.
Δ	"	ΛI, IV	ΔΈΟΣ ἥλιος, Δ͡ΗΜΟΣ Ἰησοῦς.
E	"	IΣ, IKΣ; ΓΓI; ΓII; ITI; ΠI; ΠΓ.	Ἀ͡ΕΝΑΟΣ ἀνάξιος (or ἀνάκσιος), ΣΠΟΈ(or σφωέ) σφίγγω, Ἐ͡ΛΆΗ λιγεῖα, Ἐ͡ΜΆ τιμαί, Ἔ͡ΤΟΣ πίθος, Ἀ͡ΛΈΑ πλαγά.
Z	"	ΛI, IV	Ζ͡ΗΛΟΣ λάλιος, ΜΑΖΌΣ Ἰησοῦς.
H	"	TI, IT	ΣΚΗΡΌΣ Κριστός.
Θ	"	OI, IO	ΘΊΣ οἷις.
K	"	VΛ, IV	ΚΆΡΑ λαύρα, ΣΗΚΌΣ Ἰησοῦς.
M	"	ΛΛ; NI, ΛII or ΛT, IVI or VT	Ἐ͡ΜΌΣ ἑλλός, Μ͡ΕΛΟΣ Νεῖλος. Μ͡ΑΚΟΣ Ἰλιακός.
N	"	ΛI, IV	ΝΑΌΣ ἴλαος, Ν͡ΗΣΟΣ Ἰησοῦς.
Ξ	"	III or IT or TI	ΞΆΝΙΑ ταιτία.
Π	"	ΓI, IΛ	ΛΟΠΌΕ λοιγός, Π͡ΙΟΝ Ἴλιον.
P	"	IO; IOI	ΤΉΡ (or θήρ) θεοί θεῖοι.

			Cipher Illustrations.
Σ is separated into ΛΛ;		NI, ΛII or ΛT, IVI or VT	ΣΆΓΟΣ γάλλος, ''ΟΣ ἴον, 'ΑΔΟΆΑΣ 'Ιουδαία.
T	"	II	''ΑΤΗ *ἀϊεί.*
Φ	"	OI, IO	ΦΆΛΟΣ *αἰόλος.*
X	"	VΛ	ΧΑΌΣ *ὕαλος.*

While it is true that the whole is equal to the sum of its parts, it is equally true that the sum of the parts is equal to the whole; and, as a consequence, II can be used for T, TI for A, ΛΛ (or its other divisions) for M or Σ, and so on, no matter, whether those parts be in juxtaposition or separated — as in Ε''ΙΚΟΣΙ τέκος, ''ΑΛΛΟΣ σῶμα, ΛΑΛΙΆ αἶσα. These reunions are frequently employed for A, M, Σ, T; occasionally for B, E, P; very rarely for the remaining letters.

Let us once again take ''ΕΛΟΣ, and mark the anagrams obtainable by dividing Σ into its parts — ΕΛΟΛΛ, ΕΛΟΝΙ, ΕΛΟΛII or ΕΛΟΛΤ.

ΕΛΟΛΛ — *βάλλω, πάλλω, κόλλα, πολλή, πρόκα, κύκλα, κύπρα, κλοπή, κρυφῆ, κούρη, κόρρη, λυγρά, λυπρά.*

ΕΛΟΝΙ — *λήιον, ἐπιών, ἀπίων, Νιόβη, ποινή, κονίη, κοινή, χώναι, εὔιος, λεῖος.*

ΕΛΟΛII — *ἄλλος 'Ελλάς, λάλος, ἐμός, μῶσα, ἔτος, ἔθος, ἔδος, ὔελος, κλέος, καλός, πηλός, φάλος, φάρος, γέλως, γῆρυς, γραῦς, ἄγγος, ἐγγύς, χρέως, κέρας, ἔλδωρ, τρέχω, τέρπω.*

Long as this list is, it could easily be doubled; and were we to employ its divisional parts for E, and their combined divisional parts for E and Σ, it can readily be understood how the list would be swelled in proportion. Space forbids; but we give one example to show how this alloyage factor can accomplish what dialect or allotropism or both together could not do— the graving of the Name from ἕλος. Since E is equal to EI through dialect (or through alloyage, for the I· TI parts of E are equal to IA or IE), ''ΕΛΟΣ changes into I·TI·ΛΟVT or 'Ιησός.

The above list suggests what alloyage can do for descriptive writing. What has it done for the Name? It has made two ears of golden corn grow where once there was but one — has made Σ produce (ΛΛ or) ου for 'Ιησοῦς, (ΛΛ or) χρ for Κριστός, and has made the same Σ produce (VT or) ος for both 'Ιησοῦς and Κριστός. It has done more; it has made three ears grow from one — has made E produce ιχς for Κριστός; yes, and four ears, for the same IKΣ changes into χρισ for Κριστός and into ιους for 'Ιησοῦς.

But the chief merit of alloyage rests upon its general, not special, action. If the reader glances over the tabulated list of divisions, he will notice how in almost every instance one of the parts obtained is I—the letter which dialect aided not, and which allotropism could not touch. To this I, the defenceless head of Ἰησοῦς, has alloyage brought relief, and brought it with no niggard hand.

Coming now to the Latin cipher, we find it to be a close copy of the Greek one, varied somewhat by the difference of alphabetical characters, and based like the Greek upon transposition, dialect, allotropism and alloyage.

(*a*) Dialectical vowel changes.

[I and J were considered as one character, and so were U and V. Though foreign to the Latin tongue, ou has been found in old inscriptions, and is used in the cipher for writing "Iesous"; ae and oe frequently interchange, and are often written together (Æ, Œ).]

		Cipher Illustrations.
A changes into	E, O, i, u; as in cepa cepe, paean paeon, boscas boscis, cruralis crurulis.	malas Salem, artus torus.
E " "	A, i, o, u; as in camera camara, larex larix, vertex vortex, annellus annulus.	deme Adam.
I	[While a, e, o, u, can change into i, the change of i into any of those letters is not favored in writing, and specially so in the cipher.]	
O " "	A, E, V, i; as in coelebs caelebs, certo certe, ador adus, chamaerophes chamaeriphes.	video Iudea, sudo Deus, sopor purus.
V " "	O, i, as in ebur ebor, lubido libido. [Another change of V, corresponding with the Greek, will be found in the next section.]	ubi Iob.

The following illustrations serve to show the flexibility of Latin when affected by the cipher through mere vowel changes:

Altus reads latus, talus, letos, lotos, lotus, stola, salto.

Melos reads malus, meles, moles, almus, Salem, salmo, semel.

(*b*) Dialectical consonant changes.

[The remark made in the Greek section corresponding to this applies to the following three groups—b, p, f; c, g, q, k; d, t.]

		Cipher Illustrations.
V changes into	B, P, F; as in verna berna, vicanus paganus.	virtus tribus, acus pax (or pacs), auctio factio.
B " "	P, F, V; as in sebum sepum sevum.	ebur pure, bonus funus, faber vafer.
C " "	G, Q, K; as in cycnus cygnus, quercetum querquetum.	acer ager, caulis qualis, calendae kalendae.
D " "	T, S, z; as in adfines atfines, ludus lusus, deus Zeus.	domus motus, judex secius.
F " "	B, P, V; as in fanum phanum, faticinus vaticinus.	feror ruber, fons pons, faber verba.
G " "	C, Q, K; as in gobio cobio.	regno cerno, gaulus qualus.
H " "	E; as in BHNH MHRHNTI. [inscriptional for bene merenti; and the change is warranted for another reason to be explained later. H, as a letter, is often omitted, as in hedera edera, halec alec, hordeum ordeum, etc.]	hau Eva.
K " "	C. G. Q. [K, as a letter, lapsed into disuse at an early date.]	
L " "	R; as in lemuria remuria.	mola amor.
M " "	S; as in arvum arvus.	metor Soter.
N " "	s; as in barbiton harbitos.	antrum astrum.
P " "	B, F, V; as in Canopus Canobus, sulphur sulfur, palus vallus.	porta turba, aper afer, epos oves.
Q " "	C, G, K; as in colliquiae colliciae.	quare rauca, qua ago.
R " "	L, s; as in perlego pellego, arbor arbos.	tumor multo.
S " "	M, T, D, Z; as in baculus baculum, orsus ortus, visens videns.	aries Maria, ramus turma, assa Adam, aes zea.
T " "	D, S; as in citaris cidaris, epiglottis epiglossis.	amat Adam, pater asper.

	Cipher Illustrations.
X changes into CS, GS, QS or KS; S; as in mixtura mistura. [In cipher reading the parts (cs, etc.) are usually taken for x.]	atrox scorta, larex lares.
Y " " I, V; as in pyrus pirus, philyra philura.	pyxis piscis, pyla lupa.
Z " " S, d; as in badizo badisso, zeta diaeta.	oze eos.

[Words having a consonant doubled in the middle can be written with a single one, and vice versa; as cella cela, ciccum cicum, cottona cotona, cupa cuppa, cupedo cuppedo, Jupiter Juppiter.]

Pursuing the method previously employed, let us take altus and touch its consonants with the magic of dialect. It changes into artus; aldus or alsus; altum, altut, altud or altuz; arsum, etc.; and those (employing vowel changes and transposition) give the following anagrams:—artus, ortus, ratus, torus, thraso, sator, Soter; dolus, Delos, salus, solus; altum, letum, lotum, telum, multa, multo; arsum, armus, ramus, tumor, mutor, sermo, tremo.

(*c*) Allotropic changes.

The allotropic pairs are C, U; V, L; N, Z; but, since u and v are *one and the same* letter, C becomes, consequently, equal to and identical with V and L. The allotropic letters would thus consist of only two groups (C, V, L; N, Z), governed by the same restriction in regard to their dialectical equivalents that was pointed out in the Greek section, and whose changes when fully evolved run as follows:

	Cipher Illustrations.
V changes into C, and hence into G,Q,K.	Venus nuces, vanus agnus, aevum eques.
V " " L, " " " R	aves ales, volo raro.
C " " V, " " " O,B,P,F	caleo valeo, secius Iesous, camara Abraam, clivus pulvis, scitum fustim.
C " " L, " " " R	sacer lares, amice Maria.
L " " V, " " " O,B,P,F	altum ausum, lux vox, malva Abram, lex pax, locus focus.
L " " C, " " " G,Q,K	vallis caulis, colo cogo, luo quo.
N " " Z " " " S	noster zoster, annus sanus.
Z " " N " " "	zura urna.

Applying those changes to altus, the list of anagrams is swelled by vetus, votus, votum; busta; aptus, stupa, potus; fatus, fetus, fotus, fotum, fatum; actus, catus, cetus, cemos, cotes,

cutes, costa, scuta; Tagus, gesto, gusto, gutta; cadus, casus; comes, codex, metuo, mutua, mutue, mutuo.

(*d*) Alloying changes.

[The Latin E, like the Greek, is separated into ICS thus: E=IVV=IM=IVT or ICS.]

	Cipher Illustrations.
A is separated into TI, IT; VI, IV (ae when written together, as in Æ, is separated into AE and TE.)	ARCTOS Cristos, ARTVS virtus.
B is separated into PO, PC, IOO, ICO, ICC, DD, IOIO, IOIC, ICIC	CÆLO caleo, tergo.
	TRABS pastor, partus; VBI roto, quot; VBER virago; IBI quid; BEO dedo; IBEX odiose, octies, cicures, cautius.
D " " " IO, IC	DEMVM Iesous; RADIVS Cristos.
E " " " IVV, IM, ICS; FI· LII; ITI	EO vivo, AERA Maria, SOTER Cristos; DEVS Filius; OVES lotus; LATEO litatio.
F is separated into TI, IT; LI; LL	AFER retia, lirae, alligor.
H " " " TI, IT	HALEX alites.
K " " " VV, IV	
M " " " VV, NI, VII or VT	MVSA viduus, METVO Iesous, TIMEO Iesous.
N " " " VI, IV	NOMEN Iesous.
O " " " CC (oe, when written together, as in Œ, is separated into OE and CE.)	BEO pecco. CANA caneo, sacer.
P is separated into IO, IC; DI, IOI, ICI	PAX iota, citius; PONE Iesos; RIPA Troia, tauri
R " " " DV, IOV, ICV	SERIO Iesous, ARS Iosep, avius.
S " " " CC	OPVS bucco.
T " " " II	TACTVS civitas.
X " " " VV	AXIS avius.
Z " " " VI, IV	ZETOS devius.

As in Greek, those parts (or their equivalents, dialectical or allotropic), whether united or separated, can be used for their wholes, so that (reversing the procedure in the margin) DEVIVS reads zetus, AVIVS axis, CIVITAS tactus, etc.; and, like the Greek also, the letters most frequently formed by union are A, H, M, S, T; next in frequency, E, P, R; the remaining ones very rarely.

Taking ALTVS once more, the following additional anagrams are obtained from it by division and union of the parts (marked in parenthesis for guidance).

Division:—(A) littus, stylus; (T) livida, Servii; (S) culter, cultor, callus, calvus, calyces or calyx, coacso or coaxo, culecs or culex, celocs or celox, cocles, coctor.

Union:—(TS = I· IS or I· A) allia; (TV=M or S) musa, tres, meus; (LV·IS=M·A) Maia.

Div. and Union:—(S. TV) lacus, calus, locus, colus, cales or calx; (A, S· TV) lituus, virtus.

A comparison of the annexed Greek and Latin ciphers in taublated form gives a good idea of the close similarity between the two, and will be useful for ready reference. The dialectical changes not connected with the cipher, and those divisional parts which readily suggest themselves to the eye (such as IOO and IOIO, suggested by PO; ΓΓΙ, suggested by ΠΓ· ΓΙΙ, by ΠΙ etc.) are omitted.

THE CIPHER IN TABULATED FORM.

GREEK				LATIN			
	Dialectic changes	Allotropic changes	Divisional changes		Dialectic changes	Allotropic changes	Divisional changes
Α	ε, η, ο, ω		ΤΙ, ΙΤ, ΛΙ, ΙΛ	A	e, o		TI, IT; VI, IV
Β	π, φ, υ		PO	B	p, f, v		PO,PC; DD
Γ	κ, χ	V,Λ		C	g, q, k	V, L	
Δ	θ, τ, s		ΛΙ, IV	D	t, s		IO, IC
Ε	η, α, αι, ει		ΙΣ, ΙΚΣ, ΠΙ, ΠΓ, ΙΤΙ	E	a		IVV, IM, ICS; FI, LII; ITI
Ζ	s	Ν	ΛΙ, IV	F	b, p, v		TI, IT; LI, LL
Η	ε, α, αι, ει		ΤΙ, ΙΤ	G	c, q, k		
Θ	τ, δ, s		OI, IO	H	e		TI, IT
Ι				I			
Κ	γ, χ		VΛ, IV	K	c. g, q		VV, IV
Λ	ρ	V, Γ		L	r	V, C	
Μ		Σ	ΛΛ; NI, ΛΙΙ	M	s		VV, NI, VII
Ν		Ζ	ΛΙ, IV	N		Z	VI, IV
Ξ	γs,κs,χs,s		III	O	a, e, v		CC
Ο	ω,α,ε,η,υ			P	b, f, v		IO, IC; DI
Π	β, φ, υ		ΓΙ, ΙΛ	Q	c, g, k		
Ρ	λ		IO; IOI	R	l		DV
Σ	ζ, δ, θ, τ	Μ	ΛΛ; NI, ΛΙΙ	S	m, t, d, z		CC
Τ	θ, δ, s		II	T	d, s		II
V	ο,ω;β π,φ	Γ, V		V	o; b, p, f	C, L	
Φ	β, π, υ		OI, IO	X	cs,gs,qs,ks.s		VV
Χ	γ, κ		VΛ	Y	i, v		
Ψ	βs,πs,φs,s			Z	s	Ν	VI, IV
Ω	ο, α, ε, η, υ						

A few words remain to be said with regard to a cypher that played so important a part in ancient literature.

It is not an arbitrary one: it has dialect and visual truth for the foundations. It is not a restricted one: its modus operandi can be applied to the letters and letter shapes of every written language. It is not complicated: transposition and metamorphosis are the only factors employed. It is no burden to the memory; transposition, allotropical and divisional changes appeal entirely to the eye; nothing is left for memory save the dialectical changes, and if those be familiar to the scholars of our day, how much more so must they have been to men whose natal tongue was Greek or Latin. It is easily acquired; and, once mastered, it is never forgotten and needs no transcription. In addition to its being legitimate and universal, simple in construction, light on the memory and quickly comprehended, it is also effective: it furnished the means of cherishing and spreading Christian knowledge for thousands of years preceding the Nativity; it satisfied the eyes of true believers who hungered for the written Name; it slaked their thirst for information regarding the advent, mission and death of the promised Redeemer; and all this it did under cover of a sop—the wrath of an Achilles, misfortunes of an Oedipus, wanderings of an Aeneas, or something else—that pacified the pagan and inebriated the sceptic. And (if age adds to a thing's merits) it is the oldest of all known ciphers—the Adam of its fellows, so to speak. It is older than Vergil, than Sophocles, than Homer; and what it was in Homer's day, that same it was in Vergil's, for the cipher was golden currency that needed no re-minting. When, where and by whom was it first invented? Sophocles (no mean authority, and one who flourished four centuries and more before the coming of our Lord) says explicitly "No man knows," and suggestively adds that the cipher was never *written*, but was always communicated by word of mouth. This unwritten mode of transmission was, doubtless, for the purpose of insuring safety and secrecy; and it is more than probable that the *written* cipher has now for the first time seen the light of publication, since even the Scholiasts (who knew it well and interpreted the classic text by its means) seem never to have transcribed it in tabulated form.

To write the Name, however, was one thing; to point it out and where it was written was another; and while this cryptic wizardry of letters was potent to frame and to conceal, its sorcery

would have been futile were it not that the poetical magician drew with his wand a charmed circle within which he first placed the initiated and then began his incantations. How he did this—how he uttered the words of power that opened the gates of light to some readers, and left the profane ones grunting with satisfaction in their sty, will be shown in the next and following chapters.

CHAPTER VII.

KEEPING THE WORDS OF PROMISE TO THE EAR.

Before citing examples from their works, it will be well to enumerate and classify their efforts at description. These may be arranged under two heads, (1) Religious, and (2) Personal.

In the first are embraced invocations to and exaltations of the Godhead; repeated mention of the sacred names; allusions to the Promise and the Coming; details concerning the birth and birthplace, life and works, the death, resurrection and ascension of our Lord; incidents relative to the lives of Mary and Joseph; references to Abraham, Moses and other scriptural patriarchs; and the principal facts, as told in Genesis, regarding our first parents, the Fall and the Deluge.

In the second may be placed their attestations of true religious faith; avowal of the concealed mode of writing; comments on the strict espionage with which they were hemmed around; contemptuous flings at the inability of those in power to detect the hidden meaning of their words; mocking remarks on the idolatrous deities and rulers of the people; and appeals to the posterity that would eventually triumph in the faith to interpret their speech correctly, and give them credit for laboring in the vineyard.

Here was food enough, surely, and readily suited for Christian stomachs; but, fortunately or unfortunately, the speech employed in all those subdivisions had to be more or less flavored and seasoned to suit the Pagan maw.

Outside of those tabooed topics what was left? Moral, social and didactic ones; bits of pure science appertaining to the story of our earth from primal matter to a solid, habitable and inhabited globe; and whatever other subjects the ostensible nature of discourse enabled the writer to employ. But all of those were to a great extent monopolized in the efforts of the poet to attract attention to the key-line, to fasten it on the word or words containing the Name, and to ring the changes on every letter of that name. What extraneous matter, then, remained? Very little, comparatively nothing. If the Iliad were sifted of what is written with a dual meaning and of what is

employed to point out and impress the names, there would be left scarcely a dozen lines in each book, the second, possibly, excluded. What is true of the Iliad is equally so of the Odyssey, the Works and Days, the Tragedies, Aeneid, Metamorphoses and other Greek and Latin poems. Ovid gives (I. Amor. El. xv.) a partial list of those who wrote for religious truth, and mentions Homer, Hesiod, Callimachus, Sophocles, Aratus, Menander, Ennius, Varro, Lucretius, Vergil and Tibullus; Aeschylus, Plautus, Terence and Catullus are added by Horace; but the truth is, the difficulty does not lie so much in whom to include as it does in whom to exclude from "the polished band." All wrote in the same dual fashion and for a set purpose—to glorify God and the works of God, to keep the promise alive, to explain the original causes that necessitated the coming of a God-man, to hold up the Deluge as a warning against pride, strife, bloodshed and vice of every description, and to preach the observance of social and moral rights. The Bible is, confessedly, a religious work; faith, hope and charity permeate it, directly or indirectly, from cover to cover: it is even so with "the book" of each great classic mind; and it is safe to say that the proportion of religious to secular matter in the Jewish record does not exceed that in the ancient Gentile ones. "Is there a comparison," it may be asked, "suggested between the sacred and classic writings? What, then, of the filth, lewdness and immorality in certain well-known pastorals, elegies, odes and other effusions of Greek and Latin writers?" What, it may be answered, of the various errors, heterodoxies and heresies that have disturbed the Christian church? Their founders and promulgators may be supposed sincere, even though erroneous, in their opinions, and their dogmas were always based on an interpretation of the scriptures. But if their interpretations be wrong, and if the scriptures themselves be not culpable for their schisms, is it not equally probable that our interpretations of the classics are false and that the poets themselves are not to blame?

There is nothing in the lives of those men, even of those who flourished in the loose Augustan age, to warrant the assumption that they were of unbalanced mind and led a profligate existence. Here and there, too, throughout their works are found passages explicitly denying all culpable intent, and strongly denunciatory of vice, lewdness and immoral practices. What does Ovid say in those portions of his writings that have been distinguished for expurgation in proportion to their misinterpretation?

> Nec mihi materia est numeris levioribus apta,
> Aut puer, aut longas compta puella comas.
>
> I. Amor. El. I. 19.

The lines suggest not merely his dislike of the task, but his very incapability through want of knowingness. How can I write of love, he exclaims, I who have nought to do with lascivious youngsters or seductive women!

"Still," it may be objected, "he did write of love, and—we know the filthy consequences!" Yes; he wrote—in Latin; and too well we know the filthy consequences—in English. He wrote of Love—of a God of love, and of the love of God; he wrote of Corinna, his "Domina" and our "Lady"—the "mater amorum," the mother of all love, the mother of God; but the unhealthy imagination of an arch-translator mistook religious fervor for the flesh, Love for love, and the mother of love for——. Well, we have eaten dirt—English, French, German, modern dirt of all kinds—eaten it, chewed it, swallowed the unsavory morsel, grown nauseated and, instead of heaping deserved maledictions on the translator's head, we censure the Latin poet!

There is no impurity in the classic writers—there could not be, seeing that their works were actuated by the same motives that prompted the Jewish ones, namely, the love and fear of God, and the preservation and propagation of religious truth. There is not a single impure line in the "Amores" of Ovid when rendered with the same intent and sentiment with which he wrote; and this passage from the "Ars Amoris" tells a story of its own:

> Nos Venerem tutam concessaque furta canemus;
> Inque meo nullum carmine crimen erit.
>
> The Love that's sure, and lawful thefts we'll sing;
> And in my verse there will be nought of wrong.

What that "sure Love" is, which he sings, has been already mentioned. The "lawful thefts" are the wiles and artifices employed to conceal thought, and consisted of appropriations from the diverse meanings and established use of ordinary words, of deceitful pauses and punctuation, of a judicious collocation of words and clauses, of the esoteric and religious application of certain terms (like "Love," for instance), and of other means which will be patent to the view from a reading of the excerpts

that we give. Such were the *furta;* and they were assuredly "lawful" from a mere literary point of view, necessary from a religious one, and commendable in verse that sang no wrong.

Let us reiterate what has already been commented on, and say

(1) That if the poets dared to write of Christ and his coming, of his mission and surroundings, they would be compelled, through fear for themselves and their co-religionists, to write in language that would carry another and far different meaning to the profane reader.

To this let us add:

(2) That, if the theme of their discourse were Love, a lewd, lascivious interpretation of the words would be the most likely error into which the profane mind could fall.

"But why take 'love,' then," it may be urged; "why take a theme that would be liable to so gross a meaning?" There were many reasons for so doing. The ardor of youth and zeal; the indifference to Pagan opinion; the desire for an original topic; the allusive and elusive application of the very word; the wide scope it afforded for language and ideas; the almost absolute safety it promised by engrossing the profligate Pagan, snaring his senses, dulling his judgment, and dulling it in proportion to the prominence and preponderance of what sounded unchaste and lewd—all those urged on the poet to select the theme, to fight the good fight, to believe that truth would still be truth though contaminated by so foul a garment, and to even immolate himself by sacrificing human respect and going down to posterity as "a most immoral and licentious writer." It was a nice point to decide—it is so still—taking into account the times, circumstances and surroundings; but the grave and decent opinion of our day will coincide with the majority of those true believers and fellow poets who flourished throughout the Augustan period, in asserting that no reasons whatsoever or motives for well-doing, no blazoning of the truth or of the Name, and no amount of self-abasement should have weight as against disguising what was holy in an atmosphere of unholy words. Such was the opinion of Ovid himself, one of those who was thus carried away by over zeal, by glamour and by deceptive fame. Even when composing the "Amores," grave doubts as to the wisdom of his selected medium must have crossed his mind when he wrote thus (III. Amor. El. xii):

An prosint dubium; nocuerunt carmina certe;
Invidiae nostris illa fuere bonis.

'Tis doubtful if our words have goodness wrought;
'Tis certain that they have effected ill:
A cause of deep displeasure they have been
To those of sterling worth within our ranks.

In later years, when writing the "Tristia," he professes the deepest regret at having selected "love" for a theme (I. 1. 49):

Donec eram sospes, tituli tangebar amore,
Quaerendique mihi nominis ardor erat.
Carmina nunc si non studiumque, quod obfuit, odi.
Sit satis: ingenio sic fuga parta meo.

While still I basked in puffed prosperity,
Hard struck was I with passion of my theme,
And zeal in searching for the Name was mine.
Those poems now I hate; and if not those,
The studied care that proved so mischievous.
Enough; thus by my skill was exile bred.

Again, line 65:

Siquis erit, qui te, quia sis meus, esse legendum
Non putet, e gremio rejiciatque suo,
"Inspice," dic, "titulum: non sum praeceptor amoris:
Quas meruit poenas jam dedit illud opus."

To him who thinks you should not be perused,
Who'd cast thee from his breast because thou'rt mine,
Say "Note the title: love I do not teach;
That work has long since brought deserved remorse."

It is not so much the "Amores" themselves that he detests: it is rather the skill and studied care with which he had clothed what was true and pure in raiment so deceitful and immoral to the Pagan ear. Better, far better had he never chosen "love" as theme; or that, having chosen it, he had been less successful in his make-believe. His skill was his ruin. It brought banishment from those who could not read beneath the lines, censure and estrangement from those who could, and to himself "deserved remorse" for the mischief resulting from associating crystal waters with the defiled. And all this because, as he tells us,

when more vigorous in years and flourishing in Rome, he was touched to the core with love of his theme, with love of "Love," and was ardent in searching for and commenting on the letters of "the Name."

The importance of the foregoing subject is sufficient apology for so lengthened a digression; but we shall leave it now in order to point out briefly the manner and methods employed in attracting attention to the hidden name.

The general plan of concealment has been already mentioned in the preceding chapter. One or other of the names concealed in the key-line—which is oftentimes, though not always, the prefatory one—is expounded letter by letter and made clearly manifest to the reader; that exhausted, another key-line, pregnant with the Name, is inserted, and the same plan is pursued in order to develop it; and so on. In this way there is a mutual reaction between the written matter and the pictured name, since the latter generates the former, and the former throws light upon the latter; or, to put the idea more forcibly, the lettered picture is to the classic text what the diagram is to geometrical discourse. The difficulty of understanding a problem or theorem without its accompanying figure is a something that cannot be denied; the same difficulty exists in understanding Greek or Latin poetry without *its figure*—the lettered picture of the Name. In each case the text bears directly on that which is crystallized in the figure; the figure illustrates the text and facilitates its meaning; the two, united, are absolutely essential for a thorough understanding of the truth. In connection with this it may be remarked that a single verse has often proved a theme for many successive ones. To cite a few instances, the odes of Horace, elegies of Ovid, eclogues of Vergil—each of those, short or long as it may be, is based on a single line (the first one, as a rule), or on one or more words in that line, which constitutes the poet's picture for the time being; and the same assertion holds good for the first book of the Iliad whose six hundred and eleven verses are devoted to the word-painting of "Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος".

Generally speaking, the first efforts of the poet are directed to fastening attention on the key-line; and this is accomplished by reiterating one of its words, or employing a synonym for it; by more or less direct reference; by such suggestive terms as "hinc," "jam," "aspice," etc.; and by various other ways too numerous to mention and too nice to particularize. When once established, the line is divided into a series of parts or pictures,

one or more of which spells the Name in some of its forms, and also spells an anagrammatical word or phrase that limits and distinguishes this form. To give an example: the Iesus in VIDES can be bounded and defined by dives, miles, duces, tecum, ilices, vites, silice, silicis, telum, rides, vicisti; or by tu vides Deum, te videt Deus, sic res est, hic dixit (or dicsit) etc. To select and adapt those anagrams—or their synonyms, for locuples would denote dives, tu aspicis Jovem would denote tu vides Deum, and so on—was the poet's task; and his efforts were judged by the neatness with which he applied them, the sparing use of synonyms, and by the daring genius which kept the thinnest veil commensurate with safety between the superstructure and substructure of discourse.

And now, having striven as best we could to point out and explain some (for there are many others) of the various methods employed, let us give a few lengthened excerpts from the poets themselves that will exemplify, as mere speech cannot, the religious scope of their works, and the successful manner in which they held the words of promise to the ear and brought the letters as a unit before the intelligential eye. Before doing so, however, let us ask the question, "In what manner of speech should the classics be rendered?"

In that of our schools? Certainly not; for such was the false, petty, lewd and atheistical manner in which the vulgar and profane of Greece and Rome construed them; but the poets wrote for, and were otherwise construed by the Christian circle. In the manner, then, that this circle understood? Again, no; for while this is the true rendering, the poets wrote with the full intention of being construed far differently by the Pagan crowd. What is left for answer? This, and this only—that no English translation will be strictly in harmony with the text, spirit and intent, unless it is capable of *two* constructions, and couched, when describing the lettered pictures, in the same alliterative, dominant and anagrammatical speech that is employed by the classic writer. It is true that those two desiderata, the second particularly, cannot be accomplished in all cases owing to the genius of each language; but, as a rule, they are well within the range of the possible, and an effort in both directions has been attempted in the renderings here and elsewhere offered. Whenever the dual construction is, or seems to be impossible, and when at a loss for words that would harmonize both meanings, we have sympathized with "the better part" of the poet and leant to the Christian side as against the Pagan one.

In the following extract, and those succeeding it, the notes and cipher reading are put on the page opposite the text and its rendering. This mode of arrangement will insure quick reference, keep the reader in close touch with the esoteric interpretation, and enable him to follow the anagrammatical description of each picture. The cipher reading shows how the letters of successive pictures are *divided* so as to form the anagrams; and, for additional help, dots are generally employed to mark how certain letters are *united* to make a whole: -TI- for A, -TV- or -IΛI- or IVI for M or Σ, -IΣ- or -IM- for E or A, and so on.

The more unusual unions (those for B and P) are frequently noted; and, while all dialectical and allotropical changes are of necessity left for the reader's self to make out, the lettering and divisional parts employed will assist and guide him right in the selection. Each lengthened extract is also furnished with the general plan or scheme pursued by the poet in his work of description.

One other point requires mention—the frequent use of Zeus (ζάω) and Apollo for "the Life" and "the Light," esoteric terms universally used by the poets to denote Him who declared "I am the light of the world: he that followeth me, walketh not in darkness, but shall have the light of life." Other esoteric terms generally employed by Greek and Latin writers are "*the* maiden" for Mary, "*the* people" for Christians, "*the* city" for Jerusalem, "*the* fatherland" for Judea, etc.

ILIAD I. 1-53.

The opening verse of the Iliad constitutes (as already remarked) a picture from which the subject matter in the entire first book is derived. All the incidents therein, many and various as they are, must be studied from different portions of this verse; and the particular portion connected with the extract now presented is MENIN AEIΔE.

Scheme.—This picture is divided into three smaller ones, each of which points its own story.

MENIN: From this the poet first writes the proem (how "Achilles' wrath" with its consequences, or the whole Iliad, is interwoven all through with "the will" of Him who is the Life), and then tells how "the Christian patriarch" comes to the Greeks to free "the Christian maiden," and is roughly dismissed by Agamemnon.

ΑΕΙΔΕ: The Christian, retiring to "the coast of the loud-roaring sea," and invoking Him who made the rainbow a covenant between himself and earth, tells how he has glorified the Name thrice, and calls for similar onomastic retribution on "the Danaoi."

MENINA: "The Light of the World" appears and, retiring to **Ε Ι Δ Ε**, sends *back* two literal weapons that glorify the Name still further and fulfil the Christian's prayer.

The most noticeable features in the pointing are **Α** for **Ο**, and **ΓΣ** (or their equivalents) for **Ξ**; the manifold divisions of **Ε**, **Μ** and **Σ**; the use of **ΤΙ**, **ΔΙ**, **ΜΙ**, **ΣΙ** for **Α**; the reunion of **ΙVΙ**, **ΛΛ** (or their equivalents) for **Μ**, **Σ**, (**Τ** or **Δ**), and of **ΙVΙV** (or their equivalents) for **Β**.

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος 1
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε. πᾶσι Διὸς δ' ἐτελείετο βουλή 2
ἐξ οὗ δὴ ταπρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε, ἄναξ ἀνδρῶν, καὶ δῖος Ἀχιλλεύς.
Τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι; 3
Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθεὶς 4
νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί,
οὕνεκα τὸν Χρύσην ἠτίμησ' ἀρητῆρα
Ἀτρεΐδης· ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν, 5
λυσόμενός τε θύγατρα, φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς,
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν·
Ἀτρεΐδαί τε καὶ ἄλλοι ἐϋκνήμιδες Ἀχαιοί, 6
ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες 7
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.

The wrath of Peleus-born Achilles sing,
O muse—the direful wrath that myriad woes
Brought on Achaeans, into Hades hurled
Many determined souls of men renowned,
And left themselves a prey for hounds and birds.
But through the whole—from where at first the great
Achilles, and Atreides, king of men,
Stood vying—there was wrought the will of Life.
Who brought those two of gods to vie in strife?
The Son of Leto and of Life: for through
The ranks He made a dismal plague progress
(And perish did the people), with the king
Incensed because Atreides honored not
Chryses, the preacher, who, to free the maid,
Came to the swift ships of Achaean men,
Came with redemption that no limit knows,
Holding the fillets of far-reaching Light
Upon a golden staff, and thus besought
All the Achaeans, but in marked degree
The people's leaders two, from Atreus sprung:
"Ye sons of Atreus, and all of you
Well-booted warriors with Achaean blood,
Oh! may the gods with mansions raised on high
Enable you to capture Priam's town,
And go in safety to your proper home;

NOTES.	*Cipher Reading.*
MENIN.	
1. The *μοῦσα* is asked to sing the *μῆνις* Πηλείδου Ἀχιλῆος *ὀλομένη* that sent *μυρία ἄλγεα* on Ἀχαιοί, hurled *πολέες ἴφθιμοι ψυχαί* into Ἀΐδης, and left *ἥρωες αὐτοί* as an *ἑλώρια* for *κύνες* and *αἰγυπιοί*.	ΜΠΓΛΙΙΙV MENIN IVIIIVΣΛIIIV IVIIK-ΣI-VIN MIIVIVIΛIIN MI-ΠΛI-IΛI MI-TI-ΛIIIV, MΕΛIIΛI TVΕΛIIIV MΓII-IVI-ΛI MΠIΛIIIV MI-TIΛIIIV, MΕΛIIIV MI-Π-IVI-ΛI, MI-IΓΛIIIV ΛΛΕN-IΛI ΛΛΕIVIΛI
2. *βουλὴ Θεῖου* is worked through the whole— not merely through **ENIN** which also points *βουλὴ Θεῖου*, but *through all* the **MENIN**—from the very *οὖ* (**M** or **ΛΛ**) of the picture, where Ἀτρείων *ἄναξ ἀνδρῶν* and *θεῖος* Ἀχιλλεύς stand vying with each other.	ΛΛΓIII-VIIV (VIIV=B) MI-ΠΛI-IΛI ΠΓΛIIIV EIVIIV IVII-VΛ-ΣI-VIN NIENIIV TVΓIININ MEIV-IΛI IVIIIV-ΣI-VIIV
3. Who sets those two a-striving? Ἀπόλλων, the Λητῷδης and Διόγονος— "the Light" born of Λητώ and the Θεῖον, of Μαρία and the Godhead. [Λητώ for Λητώ, like λήϊτος for λῆτος "belonging to the people"—and hence applied to Mary, who was of and for the people.]	ΛΛΓΓIIVIN, IVII-VΛ-TV-ΛIIIV, TVIΓΓNIIV; MI-TI-IVI-ΛI (TI or A for O), MI-IΓN-IΛI; MI-TI-IVI-ΛI
4. *βασιλῆϊ χολωθεὶς* *νοῦσον στρατὸν ἀνῶρσε κακήν.* *ὀλέκοντο δῆμοι, οὕνεκα* Χρύσην *ἠτίμησ'* Ἄρητρα Ἀτρείων. [Ἄρητρα for Ἀρητῆρα, like *θύγατρα* for *θυγατέρα*.]	NII-TI-ΛIIIV MIVΛΣΛIIIV ΛΛΠIININ NIIVΛΣΛIIIV NIITIΛIIIV MI-IΓΛIIN ΛΛIVΛΣΛIIN ME-IVI-ΛI, ΛΛ-IT-INIIV ΛΛΕNIIV IVIIIVΣΛIIIV IVIIIVΣΛIIIV, note 2
5. Χρύσης, Ἀρητήρ, or Χριστιός ("the Christian, or one who prays") comes to the *ὠκεῖαι νῆες* Ἀχαιῶν to free the *θυγάτηρ* or Χριστιά; he carries *μυρία ἄποινα*; his *χεῖρες* hold the *χρύσεον σκῆπτρον*, and (on it) the *στέμμᾰ ἑκηβόλου* Ἀπόλλωνος; and he addresses *πάντες* Ἀχαιοί, and each Ἀτρείων (**MENIN, VIENIN**). [*στέμμᾰ*, contracted form of *στέμματα*; Χριστιός, the shorter form of Χριστιανός]	ΛΛΕNIIV, IVIIIVΣΛIIIV, TVΓΓININ MEIVIΛI MENIN NIEΛIIIV IVII-VΛ-ΣI-VIIV MITIΛIIIV; note 1, NIEΛIIIV NIEΛIIIV TVΓΓIΛIIN TVIVΛΣΛIIN NIII-VV-TΛIIIV ΛΛIVΛΣΛIIIV IVIIVΛΛΛNIIV; NIIIVΣΛIIIV, note 1 note 2, VIIIΛIVIIVIN
6. Every Ἀχαιός (**MENIN**) has a double *κνημίς* (**MENI ENIN**)	NIEΛIIIV NIIIΛΣNI, I-VΛ-NINIIV
7. He prays that their own "gods", princes or *ἥρωες*, who have Ὀλύμπια *δώματ'*, may enable them to capture the Πριάμου *πτόλις*, and go *back* to Ἑλλάς; and that	note 1, MΓΓIΛIIIV MΓIIΛIIIV MΓΓIΛIIIV MΠΓΛI-IΛI MΕΛIIIV

παῖδα δ' ἐμοὶ λῦσαί τε φίλην, τὰ τ' ἄποινα δέχεσθαι,
ἁζόμενοι Διὸς υἱὸν ἑκηβόλον Ἀπόλλωνα.
Ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοί, 8
αἰδεῖσθαι θ' ἱερῆα, καὶ ἀγλαὰ δέχθαι ἄποινα.
ἀλλ' οὐκ Ἀτρείδῃ Ἀγαμέμνονι ἤνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν·
Μή σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κιχείω, 9
ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,
μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο.
τὴν δ' ἐγὼ οὐ λύσω, πρίν μιν καὶ γῆρας ἔπεισιν 10
ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργεϊ, τηλόθι πάτρης,
ἱστὸν ἐποιχομένην, καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι.
Ὣς ἔφατ'· ἔδδεισεν δ' ὁ γέρων, καὶ ἐπείθετο μύθῳ, 11
βῆ δ' ἀχέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.
πολλὰ δ' ἔπειτ' ἀπάνευθε κιὼν ἠρᾶθ' ὁ γεραιὸς 12
Ἀπόλλωνι ἄνακτι, τὸν ἠΰκομος τέκε Λητώ·

And may those gods who reverence Life's Son,
The Light that shineth from afar, likewise
Enable you redemption to receive,
And free the maid so lovable to me."

Achaeans, to a man, approving said
That due respect be paid unto the priest,
And that the glorious ransoms be received.
But not by Agamemnon, Atreus' son,
Was this approved: with ceremony scant
He bade him go, and rough speech also used:

"Let me not find thee near the hollow ships
Delaying now, or coming back again,
Lest it may be God's fillets and the staff
Avail thee not, as now they do, old man.
Free her? Not I—old age itself doth first
Come on her in my home at Argos (far
From her own land), while working at the loom,
Or sedulous around my couch. Begone!
Stir not my ire; so safer thou'lt depart."

He spoke. The senior, filled with dread, obeyed
The word, and, heaving sighs, went by the coast
Of the loud-roaring sea. Then far away
The patriarch bent his steps and prayed aloud
To Light, the Prince whom fair-haired Leto bore:

NOTES.	*Cipher Reading.*
MENIN	
the *χριστιοί* (who worship Him who is "the Light of the world and the Son of God") may enable them to free the *χριστιά* or *παιδνὸς φιλητή*.	MIIΓΑIIAI
8. *Αχαιοὶ εὐφασί* : *Ἀτρείων ἀποφησί.*	note 1, NIEΛIIIV: note 2, **MI-VΛ-ΣI-VIN**
9. He bids him leave the *κοιλαῖαι νῆες* (**MENIN**), and orders *Χρύσης* or *χριστιός* not to come back to the *κοῖλαι νῆες* in **ENIN**--where the "*σκῆπτρον*" and "*στέμμᾶ*" are not available in the pointing.	IVII-TI-ΛIIIV, note 5 IIΛΣΛIIIV, IVΛTVNIN ΓIIΛIIIV IIV-ΣI-VIN
10. He will not free the *χριστιά* (**MENIN**) — will not free her even in *Ἄργος* (**MEN**) where *χριστιά*, with *γῆρας* upon her, weaves the *ἱστός* und makes up the *λέχος*; and where she is far away from *πάτρα* (**AEIΔE**).	note 5 TVΓIIIV IVIIIVT-VΛ-I, IVII-VΛ-ΣI-V NIΓIIN TVΓIIIV Λ-III-ΓII-ΛE
AEIΔE	
11. *Χρύσης* or *χριστιός* (**AEIΔ**), filled with *δέος*, goes (and goes *ἀχέων*) along the *ἀκτή* of the *πολύφλοισβος θάλασσα* (**AEIΔE**). [That *ἀχέων*—not *ἀκέων*—is the true reading is evinced by the "*δάκρυα*" in v. 42]	ΛIIIΛΣIIΛ, TIIVΛΣIIΛ, ΛIEIΔ ΛIIKNI-IΔ (IΔ=A), AEIIΛ AIVΛΛΛIΔIVΛΛΛ AIIΛΣI-ΔI-VΛ-Σ
12. *Χρύσης* or *χριστιός* advances to **EIΔE**: here he halts and prays to Him whom he sees in **MENINA** — the *ἄναξ Ἀπόλλων* whom the *ἠΰκομος Λητῶ* bore, the Sovereign Light whom *Μαριάμ* begot. [*Λητῶ*, the old form of *Λητώ*, like *Πυθών* for *Πυθώ*.]	ΓΓIIΛITT IVΛSIΔΓII MENIΛ-IΛI (MI=A) ΛΛPIΛIINA (A for O) MPIΛIIΛIIA MI-IΓ-IVI-NA MEΛI-IΛI-A

Κλῦθί μευ, Ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
Κίλλαν τε ζαθέην, Τενέδοιο τε ἶφι ἀνάσσεις.
Σμινθεῦ, εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
ἢ εἰ δή ποτέ τοι κατὰ πίονα μηρί' ἔκηα
ταύρων ἠδ' αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·
τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.
Ὣς ἔφατ' εὐχόμενος· τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.
βῆ δὲ κατ' Οὐλύμποιο καρήνων, χωόμενος κῆρ,
τόξ' ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην,
ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο
αὐτοῦ κινηθέντος· ὁ δ' ἤϊε νυκτὶ ἐοικώς.
ἕζετ' ἔπειτ' ἀπάνευθε νέων, μετὰ δ' ἰὸν ἧκεν·
δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.
οὐρῆας μὲν πρῶτον ἐπῴχετο καὶ κύνας ἀργούς·
αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς,
βάλ'· αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.
ἐννῆμαρ μὲν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο.

"Lord of the flashing bow! who hast coursed round
Chrysa and holy Killa, and whose sway
O'er Tenedos is great, give ear to me.
If e'er for Thee, O God who gave that sign,
I've covered o'er with reeds a sightly church,
And if for Thee I've burned the fatted thighs
Of oxen and of goats, then grant me this,
This one especial wish—through shafts of thine
Let the Danaoi rue those tears of ours."

So prayed the priest; effulgent Light gave ear.
From ether's highest pinnacles He came,
Grieved in his heart, with bow and quiver cased
On shoulders; and, while grieved in heart He moved,
The arrows on those shoulders rattled loud,
And like to night He went. Then steering far,
Far off, He stayed his course, sent back a shaft—
And shrill the noise was of the silver bow.
Mules he shot first, and then the lazy hounds:
But pointing after this a venomed shaft,
He loosed it on themselves—and heaps of slain
Cremated were with intermission none.
For nine days went God's weapons through the troops.

NOTES.	*Cipher Reading.*
MENINA	
13. '**Αργυρότοξ**': "I will set my bow in the clouds, and it shall be the sign of a covenant between me, and between the earth." Gen. IX. 13.	
Σμινθεύς (*σημαίνω Θεός*). The '*Αργυρότοξ*' spreads over *Χρύση* (**ME**) and *θεὰ Κίλλα* (**NINA**), and all of *Τένεδος* (**MENINA**).	ΛΛΙΝΑΣΙΝΙΙΝΑΙ ΙΝΙΙΝΑΣ ΛΙΙΙΝΑ ΛΙΙΙΝΑΙ, ΝΙΙΙΤΑΙΙΝΑ
14. The new picture is now divided into three portions for the Name:	
MEN: where a *χαριὴς νηός* is covered for '*Ιησοῦς Χριστός*;	ΙΝΙΙΙ-ΝΝ-ΤΙ-Ν ΤΝΕΝ ΤΝΙ-ΝΛ-ΣΙ-Ν ΛΛΙ-ΝΛ-ΤΝΝ
MENI: where *πίονα μηρία αἰγῶν* are offered for '*Ιησοῦς Χριστός*;	ΛΛΕΝΙ ΜΙ-ΝΛ-ΣΙ-ΝΙ ΛΛΕΝΙ ΜΙ-ΝΑΣΝΙ ΛΛΙ-ΝΛ-ΣΛΙΙ
MENIN: where *πιώδη μηρία ταύρων* are offered for '*Ιησοῦς Χριστός*;	ΜΙ-ΠΙΝ-ΙΛΙ ΜΙ-ΙΓΛΙΙΙΝ ΝΙΙΠΛΙΙΙΝ ΛΛΕΝΙΝ ΛΛΙΤΙΙΝ-ΙΛΙ
and his prayer is that *Δαναοί* (**MENINA**) may be similarly effaced by the weapons of the Name.	ΜΙ-ΙΓ-ΙΝΙ-ΝΑ
15. The picture reads favorably: *τοῦ-δ'-ἔκλυε Φοῖβος Ἀπόλλων*	ΤΝΙΙΛ—ΣΙ-ΝΙΙΝΑΙ ΜΠΙΛΙΙΙΝΑ, note 12
16. He comes, *χωόμενος κεαρόθι*, from the '*Ολύμποιο κάρηνα*, with *τοξάριον* and *στεγνὴ φαρέτρα ὤμοισιν*:	ΛΛΙΚΣΝΙΝΛΙ ΜΕΛΙΙΙΝΑΙ ΛΛΠΓ-ΙΝΙ-ΛΙΑ ΜΙ-ΙΓΛΙΙΝΑ ΛΛΙΚΣΙΝΙΝΑ, ΜΕΝΙΙΝΑ ΤΝΕΛΙΙΙΝΑ, ΜΓΙ-ΙΛΙ-ΙΝΑ
ἔκλαγξαν ὀϊστά: '*Εκίνησε νυκτώδης*.	ΙΝΙΙΙΝΙΝΙΛΙΙΝΑ ΜΙ-ΠΛ-Ι-ΙΛΙ-Α ΙΝΙΙ-ΤΙ-ΝΙΝΑ ΛΛΤΤΝΙΙΝΑ
17. Moving ("*νέων*") to **ΕΙΔΕ** (which also points '*Ιησοῦς Χριστός*), two arrows are sent *back* to continue the Name work begun in note 14.	Ι-ΤΙ-ΙΙΛΓΙΙ ΓΓΙ-ΙΛΙ-ΙΙΝΣ
(a) One is an *οἰστός* (**ENINA**) (*δεινὴ κλαγγὴ γένετ'* *ἀργυρέοιο βιοῖο*) that destroys	ΙΙΓ-ΙΝΙ-ΝΙΛ Ι-ΓΛ-ΙΙΝΑ ΙΙΓΛΙΙΙΝΑΙ ΕΝΙΙΝΑ ΙΝΛΛΛΛΙΙΙΝΑ ΙΠΙΝ-ΙΛΙΑ (ΙΠΙΝ=Β)
ENIN: *first*, the *οὐρῆες* for '*Ιησοῦς Χριστός*;	Ι-ΝΛ-ΙΝΙ-ΛΙΙΙΝ Ι-ΝΛ-ΣΛΙΙΙΝ ΙΝΛΣΛΙΙΝ
ENINA: and then the *κύνες ἀεργοί* for '*Ιησοῦς Χριστός*;	ΠΙΝΙΝΑΙ ΕΛΙΙΙΝΑΙ ΠΓΝΙΝΑ ΓΓΙΝΙΝΑΙ
(b) the other is	
MENINA: a *πευκὲς βέλος*, that fulfils the prayer of Chryses by effacing *Δαναοί* for '*Ιησοῦς Χριστός*.	ΜΙ-ΠΛΙΙΝΑΙ ΛΛΕ-ΙΝΙΛ-ΙΛΙ (ΙΝΙΛ=Β) note 14 ΜΙ-ΠΝΙΛ-ΙΛΙ ΛΛΙ-ΠΛ-ΙΙΛ-ΙΛΙ
18. *πυραὶ* (**MEN, ENIN, NINA**) *νεκύων καίοντο θαμειαί* (**MENINA**)	ΛΛΕΛΙ, ΠΙΛΙΙΙΝ, ΛΙΙΙΝΑΙ ΜΠΓΝΙΝΑ ΜΓΙΙΛΙΙΝΑ ΜΙ-ΝΛ-ΣΙ-ΝΙΛΙΑ
19. The weapons of the Name go persistently through **MENINA**, and this points *στρατός* and *ἐννῆμαρ*.	ΜΙΙΓΛΙΙΝΑ ΝΙΙ-ΝΛ-ΣΙ-ΝΙΝΑ

OVID I., AMOR. IV.

Who is the "vir" of Ovid? Who the "domina"? Those were burning questions in the days of Augustus Caesar; and questions they have been for men of later ages whose widened knowledge of "the Bridegroom" and "our Lady" should have suggested a train of thought leading to the right conclusion.

The first three of the Amores are more or less introductory of Ovid's true design and ambitious intent, with all the hopes and fears attached thereto. This, the fourth, begins the real work, brings upon the scene the "Vir" who was coming to feast with mankind, and is devoted to marking the Name of the heavenly Spouse.

Scheme: His picture is the initial verse,
Vir tuus est epulas nobis aditurus easdem.

Part of this ("Vir tuus est") is already finished; the rest is mere canvas, and two curtains hide the whole. Pulling them apart, he exposes "epulas nobis" to view, and begins the delightful task—the "dulce opus" (to use his own words).

(1) His first efforts are concentrated on making "the Bridegroom" stand forth from nobis, and "the Christian" from epulas (the christian *woman* who is supposed to read his poems—since epistles of an amatory nature could not well be addressed to a christian *man*), and on the mental resolution that he will ultimately enlarge "the Bridegroom" so as to embrace epulas.

This done, the left-hand curtain is flung back and we see "Christ, O christian, is thy Spouse."

(2) He then draws back the right hand curtain, enlarges "the Bridegroom" so as to take in epulas nobis aditurus, places "the christian" (full size) in the background of easdem, lays down his brush, and presents for view,
"Thy Spouse is Jesus Christ, the Son of God, O christian."

There are quite a number of dialectical and allotropical changes, such as A for O; O for V, A (or E); B for P, F, V; R for L (or V); CS for X. The divisional forms are also numerous, embracing those of A, E, B, P, D, R, T, M, S, K, and O (whether separate or tacked on to B, P, D, R).

Among the reunions will be noticed TV, VV (or their equivalents) for M (S, T or D); TI, DI, SI for A (or E); VV (or CC) for X; ICV and IOV for R; and IV for N.

Two other points in connection with this and other extracts demand attention. The first is the using of his own (or some other person's) name in order to concentrate attention on a picture. This practice dates from the time of Homer and was used by all the poets—not too often, though, nor too conspicuously, lest suspicion should be excited, as we learn from those lines of Ovid (1 Ars Amor. 585):—

> Tuta frequensque via est per amicum fallere nomen:
> Tuta frequensque licet sit via crimen habet.
> Inde procurator nimium quoque multa procurat,
> Et sibi mandatis plura videnda putat.

> It is a safe and beaten way to use
> Deception through a friendly name: though safe
> And beaten be that way, it has its fault.
> Thence also gleans the spy too much, and thinks
> That more than what is told him can be seen.

The second point is his covert allusion to Augustus Caesar. Such allusions are met with in Vergil, Horace and other writers of the period, and are too numerous and too pointed to leave any doubt regarding the true estimate placed upon the Roman Emperor by the literati of his day. They have dubbed him "the wolf," "the snake," "the hundred headed Cerberus," etc. Ovid, in this poem, dubs him, "the ruling darkness," and prophesies his punishment ("the darkness of Hades") in the world to come. It may be said here that, when fulsome flattery appears upon the surface of classic poetry in connection with Augustus, the words can always be construed differently—and not to Caesar's credit.

Vir tuus est epulas nobis aditurus easdem.
Ultima coena tuo sit precor illa viro: 1
Ergo ego dilectam tantum conviva puellam
Aspiciam; tangi quem juvet alter erit;
Alteriusque sinus apte subjecta fovebis;
Injiciat collo, cum volet, ille manum.
Desine mirari, posito quod candida vino 2
Atra cis ambiguos traxit in arma viros.
Nec mihi silva domus, nec equo mea membra cohaerent: 3
Vix a te videor posse tenere manus.
Quae tibi sint facienda tamen cognosce; nec Euris
Da mea nec tepidis verba ferenda Notis.
Ante veni quam vir: nec quid, si veneris ante, 4
Possit agi video: sed tamen ante veni.
Cum premit ille torum, vultu comes ipsa modesto 5
Ibis ut accumbas: clam mihi tange pedem;
Me specta, nutusque meos vultumque loquacem.
Excipe furtivas, et refer ipsa, notas;
Verba superciliis sine voce loquentia dicam;

To selfsame feasts with us thy Bridegroom comes.
Let that repast the last be for thy Spouse:
Then as a guest I'll see the chosen maid;
Another there will be whom 'twill delight
To be close touched; and thou, when aptly couched,
Below him, wilt that other's bosom warm;
And, when He'll list, his hand will clasp thy throat.
From wond'ring cease that she, who looks so fair
With drink close by, has drawn from every side
Men using double speech for secret war.
And as for me—the forest's not my home,
Nor are my limbs incorporate with horse;
You see me able just to keep my hands.
Observe, howe'er, the things that thou must do;
And let my words be wasted not upon
The eastern winds or tepid southern blasts.
Come thou before the Spouse—nor know I what
If come thou should'st before Him, might betide!
But, still, come first. When he reclines his weight
Upon the couch, with sober aspect then
Thou'lt go as partner to recline with him:
Touch with furtive hand this foot for me;
Observe myself, my features, talking look.
Take private notes, and imitate thyself;
With eyebrows telling words I'll mutely speak;

NOTES.	*Cipher Reading.*
NOBIS	
1. If ultima coena be assigned to the Bridegroom, Cristos will then be touched by Ovidius, conviva; and Cristua, the dilecta puella (couched under the Bridegroom so as to fondle His sinus) will have her collum clasped by His manus.	IVOD-DI-S NO-DI-C-IS NODDICC, IVO-ICI-CIS, NO-DI-CICC NO-ICI-CICC, IVOIOCIS IVOICIC-IS NO-PC-IS (PC=M or S) IVOPCICC (IVI=M), NOD-DI-S
2. Close by "the christian" is vinum; and all about ("cis") her are Cristui, "the christian men" who employ ambiguous speech to carry on secretly the war for religious truth.	NOBIS NOICCIS
3. As to his own position in the picture, there is an Ovidius in **NOB** and another in **N O B I**; but his home is not in the silva of the first, nor do his numbers cling to the equus of the second: he is no rustic boor or beastly centaur, but one of the **N O B I S** crowd (the ambiguous speaking christians), and just able to keep manus; and he warns the reader to waste no words of his on Euri (**NOB**) or on tepidi Noti (**NOBI**).	NCCI-CC-IC, NCCICDI NOICC IVOPCI Note 1 IVOB, IVODDI NO-PC-I
EPVLAS	
4. Having established "the Bridegroom" in **NOBIS**, he now tells the Cristua (**EPVLAS**) to come *before* Him; and the wording of the invitation brings to the poet's mind what the Psalmist says (CXXIX. 3): "If thou, O Lord, wilt mark iniquities, Lord, who shall stand it?"	ISPVLAS (E=VIV, IM or IS)
NOBIS	
5. Again he turns to **NOBIS**, with the intention this time of resolving it into three smaller parts, each capable of pointing the Name.	
NOB: Cristua, with umilis vultus, will be a comes, when torus is pressed by Cristos. Touch this pes for Ovidius: look at this **NOB** with its dominant **N** and **O**—look at Naso, his nutus, and vultus loquax Take furtivae notae; imitate Cristua ("copy thyself"). Surcilia speak the Name; digiti check it off; and in merum it is traced.	IVOICCI-CC, N-CC-ICIC NCCICIC IV-CC-IOO, IVODIC IV-CC-ICCI-CC NOB, note 3 NO-ICI-O, N-CC-ICIC above, IV-CC-IOICC IVOICCICC (V for A) NOIOIO above NCCICCIO, I-VO-ICI-CC (VO=VV) IV-CC-ICI-CC
[Surcilia for supercilia, like sursum for supersum.]	

Verba leges digitis, verba notata mero.
Cum tibi succurrit Veneris lascivia nostrae,
Purpureas tenero pollice tange genas.
Si quid erit de me tacita quod mente queraris,
Pendeat extrema mollis ab aure manus;
Cum tibi quae faciam, mea lux, dicamve placebunt,
Versetur digitis annulus usque tuis.
Tange manu mensam, quo tangunt more precantes,
Optabis merito cum mala multa viro:
Quod tibi miscuerit, sapias, bibat ipse jubeto:
Tu puerum leviter posce quod ipsa velis:
Quae tu reddideris ego primus pocula sumam,
Et qua tu biberis hac ego parte bibam.
Si tibi forte dabit quos praegustaverit ipse, 6
Rejice libatos illius ore cibos:
Nec premat impositis sinito tua colla lacertis, 7
Mite nec in rigido pectore pone caput: 8
Nec sinus admittat digitos habilesve papillae. 9
Oscula praecipue nulla dedisse velis: 10
Oscula si dederis, fiam manifestus amator
Et dicam, mea sunt, injciciamque manus.

Upon the fingers thou wilt pick those words,
Words traced in unadulterated drink.
As soon as our love's license strikes thy mind,
Then touch with supple thumb those rosy cheeks.
(If aught you blame me for in moody thought,
Let thy hand softly from the ear-tip hang;
When what I'll do or say will please thee, love,
Then let thy fingers ever turn a ring).
When many ills thou'lt wish for sake of Him,
The meritorious Bridegroom, touch the board
With hand—and like to those who pray for grace:
Urge him to drink what He has mixed for thee
(You ought to know). Call, call in pithy speech
Upon the Child for what you may desire:
I'll capture first the goblets given back,
And from the spot where thou did'st drink I'll drink.
Perchance He'll give thee what He chewed before;
Within his mouth thrust back the ropy food:
Let him not clasp thy throat with circling arms:
Place not that sweet head on his stony chest:
Let not thy breast or shapely teats admit
The fingers. And (particularly this)
You must not wish that kisses be exchanged:
If such thou'd give, I'll be a wooer plain,
Say "Those are mine!" and round thee fold my arms.

NOTES.	*Cipher Reading.*
NOBI: Touch rubrae genae with tener pollex for Cristos.	IVCCICOI NOICIOI, NOIOCI IV-CC-IOCCI, NCCIOI-CC-I
[If the reader be puzzled by the words or directions, let her *think*—let her assume meditation's well-known attitude, finger on the lower tip of the ear; when she quickly catches the poet's meaning, let her turn a ring—let her point the letters with a ring, or *circular* dot (. . .) beneath.] Touch mensa with manus (and touch like the Cristui, "who pray"), when multa mala are desired.	N-CC-IOOI, N-CC-IOOI NCCICDI IV-CC-ICDI IVOI-CC-I
Urge the Bridegroom to come and drink the anima prepared for Cristua.	NO-ICI-OI, NCCICIOI
OBIS: Call upon the puer— the Cristos— and call briefly for pax, the quid velis of every christian soul.	OPC-IS CCI-CC-IOIS CC-B-IS, OBIS OPCIS
The pocula, drained by Cristua, will be refilled and drained by Ovidius.	OICICICC, CCICIOIS CCDIOIS
EPVLAS NOBIS	
6. His next care is to make us understand that **EPVLAS** must be reserved entirely for "the Christian" (note 4), and **NOBIS** for "the Bridegroom"—that nothing, great or small, must pass from one to the other. He indulges in some rare ciphering, and apologetically exclaims "feci multa proterve."	
If cibi be proffered from **NOI** to **TS**, thrust it back into os (**NOI**).	IVOI, IICC IVOI (IVI=M or S)
7. Do not let colla (**VLAS**) be clasped by lacerti (**NOB**).	VLACC IVCCIOIO
8. Do not place mite caput (**P V L A S**) on rigidum pectus (**NOBI**).	I-CV-LV-IS PVLAS IV-CC-ICICI IVOICICI
9. Let not sinus (**I P V L A S**) admit digituli (**NOBIC**); let not habiles papillae (**T P V L A S**) admit digituli (**NOBIC**).	IP-VL-IV-S (IV=N) IV-CC-DICIC TI-OIVLAS TI-OIVLACC above
10. And, particularly (as it embraces the whole of each), let no oscula (**EPVLAS**) be given to **N O B I S.** Ovidius (**E P V= L A S**) can claim those oscula by letters patent, can become an apertus amator, say mî-sunt, and lay manus upon the Cristua.	EPVLAS (A=O) IFIC-VL-AS (A=O) EICIVLAS E-ICI-VLAS MI—P-VL-IV-S (IV=N), EP-VL-IV-S Note 4.

Haec tamen aspiciam: sed quae bene pallia celant 11
Illa mihi coeci causa timoris erunt.
Nec femori committe femur, nec crure cohaere, 12
Nec tenerum duro cum pede junge pedem.
Multa miser timeo quia feci multa proterve, 13
Exemplique metu torqueor ipse mei.
Saepe mihi dominaeque meae properata voluptas
Veste sub injecta dulce peregit opus:
Hoc tu non facies? Sed ne fecisse puteris. 14
Conscia de gremio pallia deme tuo: 15
Vir bibat usque roga precibus, tamen oscula desint,
Dumque bibit, furtim si potes adde merum.
Si bene compositus somno vinoque jacebit, 16
Consilium nobis resque locusque dabunt.
Cum surges abitura domum, surgemus et omnes. 17
In medium turbae fac memor agmen eas: 18
Agmine me invenies, aut invenieris in illo.
Quidquid ibi poteris tangere tange mei:
Me miserum! paucas monui quod prosit in horas.

(I'll see those yet; but what the cloaks hide well
Will be a cause of dazzling awe to me).
To thigh trust not the thigh, nor cling with leg,
Nor join that slim foot with a foot so rough.
Ah! much I fear since much I've wayward done,
And I'm on thorns through dread of what I've done.
Oft has my own delightful task progressed,
And oft my Lady's solace has sped quick
Beneath the shelter of a shawl thrown o'er:
Wilt thou not do this work? But not supposed
As having done so must thou be. Away
From breast of thine remove the conscious cloaks.
The Spouse can revel (ask him) right along—
But let no kisses pass; and, while He quaffs,
Add strong drink (since, 'tween you and me, you can).
If well composed with sleep and drink He'll lie,
Matter and place will furnish us a scheme.
When bound for home thou'lt rise, we all will rise.
Mind you go through the rabble's middle files:
In those same files you'll find me, or be found.
Touch whatsoe'er of me thou can'st touch there
(Ah me! I lately counseled what can serve).

NOTES.	*Cipher Reading.*
11. He will look at oscula later on (v. 63), and with equanimity; but that, which "oscula" *hides,* fills him with dazzling awe, since it is the Name at which "Every knee should bow, of those that are in heaven, on earth, and under the earth." Phil. II. 10.	
12. Give not femur (**EPVLAS**) to femur (**NOBIS**); Give not crus (**PVLAS**) to crus (**NOBI**); Give not comis pes (**VLAS**) to durus pes (**NOB**).	EP-VL-VIC-C (VIC=R), IVOBICC (IVI=M) P-VL-VIC-C, IVO-ICCI (IVO=R) VLTIS V-LV-IS, NOICIC NOB
13. He acknowledges and regrets the wanton pointing in the foregoing, and on many another occasion. But it is legitimate; and there are times (he suggests) when such pointing by the reunion mode is indispensable, useful and desirable—when, for instance (taking **EPVLAS** as a picture), Maria (his lady) and Iesous (the poet's own delightful task) can be produced under cover of a vestis.	IT-I-ICV-LV-IS, EPV-LT-IS (LT=VT or M) IT-IIC-VL-V-IS, EP-VL-TIS
14. If the poet ciphers so, why not the reader? But let her not be supposed (by the pagan) to work so.	
15. His picture is about ready for show, and he gives a few last words of advice to his hearer. (a) With regard to herself: Remove the pallia (**EPVLA, PVLAS**) from gremium (**EPVLAS**), and stand forth as Cristua. (b) With regard to the Bridegroom; Let Him drink right along (in **NOB, NOBI, OBIS**), and, many ways, in **NOBIS**; but it is best for us to give him unadulterated or *straight* liquor (as observed in note 1).	EICVLA, IOVLV-IS E-ICI-VLIVS, note 4 note 5 NODDICC
16. The Name can be "composed" in vinum and somnus. And now, with "Christ" and "christian" established respectively in **NOBIS** and **EPVLAS**, the subject matter and very *location* of the words vir tuus est epulas nobis ought to suggest the poet's scheme as Vir tuus est, cristua, Cristos, Christ, O christian, is thy Spouse.	NOBIS, NOICDI-CC
17. When Cristua (**EPVLAS**) rises, omnes (**NOBIS**) rise; all rise to go to "the Christians' home," the Jerusalem in **ADITVRVS**.	note 4 NOICICIS AIO-IT-VDVVS
ADITVRVS	
18 Cristua (**ADITVR**) is told to go into medium turbae agmen, and there to touch Ovidius. She does so and does not forget the good advice (making **TV=M, S** or **T**) given her (note 13).	AICI-TV-ICV IVI-OI-TV-DV AICI-TV-ICV A-DI-TV-IV-C ADI-TV-ICV

Separor a domina nocte jubente mea: 19
Nocte vir includet. Lacrymis ego moestus obortis 20
Qua licet ad saevas prosequor usque fores.
Oscula jam sumet; jam non tantum oscula sumet. 21
Quod mihi das furtim jure coacta dabis; 22
Verum invita dato, potes hoc, similisque coactae.
Blanditiae taceant, sitque maligna Venus: 23
Si mea vota valent illum quoque nil juvet opto, 24
Sin minus; at certe te juvet inde nihil.
Sed quaecumque tamen noctem fortuna sequatur, 25
Cras mihi constanti voce dedisse nega.

I'm parted from my Queen by despot night
(In darkness will the Bridegroom bar him up).
With broken heart and welling tears I'll go
(Where it's allowed) unto those rugged gates.
Now kisses will He take—yea, more than those.
What thou dost give to me in furtive way,
Thou'lt give by justice forced; but, will or nill,
Give it (thou can'st), and like to one that must.
If my desires have force I wish that nought
Itself may help the same (or, if not, less):
Yet, surely nothing ought assist thee then.
But whatsoe'er night's fortune be, next day
Ignore for sake of me what thou hast given;
Ignore it, too, in speech that falters not.

NOTES.	*Cipher Reading.*
19. Ovidius (**DITVR**) is *separated* from Maria (**EPVLAS**) by Octavius Augustus Caesar (**NOBISA**) — "the ruling darkness" (as he bitterly dubs him), whose future punishment he foresees in Tartarus.	DITVIOV, note 13 IVOICCISA NODICICCA IVOI-CC-I-SI-V NODICICCA
20. His route (**DITVRVS**) marked by moeror and obortae lacrimae, Ovidius moves from **DITVR** to **ITVRV**, and then to **TVRVS** —where he comes to the durae fores. This tends to make visible the division between **ADI** and **TVRVS**, and so prepares us for the further elaboration of his scheme. vir tuus est epulas nobis adi turus.	DI-TV-RVCC DI-TVIOVVS I-CC-IT-VIOVV-S, note 19 ITVI-CC-VV, IIVDVVS TV-IOVVS TV-IOVVS
21. The Bridegroom *now* takes occula (**EPVLAS**) and so claims them for Iesous: He takes more— the **ADI TVRVS** or Dei Filius; and the picture nôw reads vir tuus est Iesous Cristos, Dei Filius, Thy Spouse is Jesus Christ, the Son of God.	note 10 notes 11 and 13 ADI IIVRVS
22. The same division of **T** into **II**, practised for Ovidius in **TVRVS** (note 20), can be practised (and lawfully) for Filius (note 21). "You are empowered to do so," he tells the reader; "and, whether you will or will not, you *must* do so in this case"—since there is no other way of pointing Filius.	
EASDEM	
23. Let blanditiae be tacitae, and Cytherea maligna.	EACCIOITINI, EASICEM E-TI-SIC-IT-IIVI, FIV-IS-ICFINI (FF=M)
24. If his vota (**EAS, DEM**) count, he wishes that quoque — nihil (**EASDEM**) may help *this same* discourse ("illum," with sermonem understood); or even minus (**EASD**)—"less" than the whole word, for **EASD** points Cristua; but surely the nihil (**EM**), with its suggestive pointing, ought to assist the reader in forming Christiana from the whole **EAS=DEM**; and thus make the entire verse read "Thy Spouse is Jesus Christ, the Son of God, O christian."	LIIIVS, DEVV FIVICCIC—IIVSNI (E=IKS) FI-IV-SD (IV=N) ITIACCIC above IT-IASICIIVSNI
25. His valedictory (a needed one in those days) is "Read me like a christian at night, like a pagan by day (and remember not to let your christian heart trip up your pagan tongue!)"	

I. AMOR. V.

The preceding poem was devoted to "the Bridegroom": this, the next in order, is claimed by "the Lady," and is equally explicative.

Scheme: His picture, taken from the opening verse, is

erat mediamque

and consists of two parts, a background (ediamque) and a fore one (erat m). The latter is devoted to "the Lady's" name, the former to her most distinctive attribute; and the two conjoined are made to read

"Mary, mother of God."

Two points in the poem, specially worthy of notice, are the artistic utilization of the *break* between the T and M of "erat m," and the clever adaptation of "caetera" to the *remaining* "ediamque."

Aestus erat, mediamque dies exegerat horam. 1
Apposui medio membra levanda toro. 2
Pars adaperta fuit, pars altera clausa fenestrae:
Quale fere silvae lumen habere solent,
Qualia sublucent fugiente crepuscula Phaebo,
Aut ubi nox abiit, nec tamen orta dies:
Illa verecundis lux est praebenda puellis
Qua timidus latebras speret habere pudor.
Ecce Corinna venit, tunica velata recincta, 3
Candida dividua colla tegente coma,
Qualiter in thalamos formosa Semiramis isse
Dicitur, et multis Lais amata viris.

'Twas summer heat, and day had routed noon.
On the familiar tester I have placed
Those members that require to be relieved.
Part closed, part open were the lattices;
The light was such as forests mostly have;
As twilights glimmer when the sun departs,
Or when has fled the night, nor yet come day:
And this same light (where timid shame can hope
To have retreat) is given to modest maids.
Lo! dressed in wrapper loose, Corinna comes,
With white throat hidden by her parted hair—
In manner like, the fair Semiramis
And Lais loved by many men are said
To have proceeded to the nuptial halls.

NOTES.	*Cipher Reading.*
ERAT MEDIAMQVE	
1. The picture is outlined and divided by saying	
(a) "It was aestus (**ERATM**);	EDVATM
(b) Diespiter (**EDIAMQVE**) had routed meridies."	EDITIVV-QV-E, EDIVIM-QV-E
ERAT M	
2. Ovidius reclines upon medius torus; and fenestra—part close, part *open* (between **T** and **M**)—gives forth a lumen like that of silvae, and an illustratio like that of crepuscula; "a light" that looks like cadit-sol, or nox-fugit; "a light" that is fit for timidae puellae.	FIRVITM, ERTITM FIRVI-TV-V (IVI=M) ICSIOVATNI FIRI-VT-NI, ERV-IT-NI IVVSIOVATVT, IIVCCICVATVV ISDVA—TVV, IV-VDV—VITVV (IV=N) EDVATIVI IT-ID-VV-IT-VV
3. Corinna ("the crowned Lady") comes, veiled in a recincta tunica, and with coma (**ED, VATM**) upon colla— like (in the "coma") to Semiramis, or to Hetaira (for which "Lais" is a synonym).	L-III-CVATNI LIIR-IVI-INI (IVI=M or T) IIVSIO, VV-IT-M IIVCCIO, VV-IT-VV IIVSIO-VV-IT-NI IIV-SI-OVI-TI-IM (IIV=M, S or T)

Deripui tunicam: nec multum rara nocebat: 4
Pugnabat tunica sed tamen illa tegi,
Cumque ita pugnaret, tanquam quae vincere nollet,
Victa est non aegre proditione sua.
Ut stetit ante oculos posito velamine nostros, 5
In toto nusquam corpore menda fuit.
Quos humeros, quales vidi tetigique lacertos: 6
Forma papillarum quam fuit apta premi:
Quam castigato planus sub pectore venter;
Quantum et quale latus: quam juvenile femur.
Singula quid referam? nil non laudabile vidi,
Et nudam pressi corpus ad usque meum.
Caetera quis nescit? Lassi requievimus ambo. 7
Proveniant medii sic mihi saepe dies. 8

I snatched the wrapper off: so rare it was,
It interfered not much; but still she strove
With that same wrapper to be hid from view,
And while she strove, like one who cared not win,
By due prolonging she was won with ease.
As stripped of vesture 'fore our eyes she stood,
In all her being stain there nowhere was.
What shoulders and what arms I saw and touched!
How fit for pressing was the nipples' shape!
How smooth the midriff 'neath that chastened breast!
How ample and how seemly, too, the waist!
How marked with youthful energy the thigh!
Why mention every single mark? I gazed
At nothing that deserves reproach—and bare
I pressed her even to my substance own.
Who is there does not know what follows next?
With labor spent we both lay down to rest.
May noondays such oft come to pass for me.

NOTES.	*Cipher Reading.*
4. The tunica is rara (so "rare" in texture that it hides but thinly the wearer of it); and the very *prolonging* ("proditione") of the letters helps him in his purpose.	note 3, LIIRIVI-IM (LVI=R)
ERATM	
5. The "tunic" is gone, and Maria stands before him, unblemished by transposition (for the name reads *straight* from left to right).	VV-ID-VVI-I-IM (VVI=R)
6. His eyes feast on and his hand touches (or points) the humeri, lacerti and papillae; the planus venter and castigatum pectus; the latus and jvvenile femur;	IT-IRV-IT-M, IT-IRATVV, LIIICVAIIIVI FIRVITNI IT-IRVITNI IIVSIOVATVT FIRVITNI LIIR-IVI-IM, EICVV-IT-NI F-ID-VVI-IIV-V
and (deeming it no reproach upon modesty to gaze on and press—letters), he presses Ovidius on what is before him.	note 2
ERATM EDIAMQVE	
7. Who knows not what comes next—the caetera (**E D I A M Q V E**)? The christian who sees Maria in **ERATM** can see Dei mater in the remaining **E D I A M Q V E**, and will read the full picture as Maria, Dei mater Mary, mother of God.	E-DI-AMQVE EDI AVT-QV-E
8. The two deserve a rest, since the picture is "literally" exhausted, the poet mentally so; and, with a feeling that he has done well, a prayer is offered for the success of future efforts.	

HORACE: I CAR. XIV.

His picture takes in the entire first verse:

O navis referunt in mare te novi.

Scheme: The Name, under cover of "a bark," is carved first in "O navis" (where the bark is leaving for its voyage); then in "mare" and in "mar" (where it is pictured at length as suffering sorely from storms at sea); and finally in "te novi" (where it reaches the haven in good shape).

O navis, referunt in mare te novi 1
Fluctus. O quid agis: fortiter occupa 2
Portum. Nonne vides ut 3
Nudum remigio latus, 4
Et malus celeri saucius Africo
Antennaeque gemunt, ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,
Non di quos iterum pressa voces malo.
Quamvis Pontica pinus, 5
Silvae filia nobilis,
Jactes et genus et nomen, inutile:
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

The freshened waves force thee to sea, O bark.
How thou dost sail! The haven bravely make.
Dost thou not see how dismal groans that side
Bereft of oars?
How groans the mast that's split by Afric gale?
How groan the yards? And how the very keels
Can scarcely without ropes stand fast against
The whelming sea?
Thy sails are faulty; faulty, too, the gods
Whom thou, hard pressed, repeatedly dost call.
Though made of Pontic pine (a famed wood's growth),
Thou dost take pride
In pedigree and Name, 'tis useless all:
The wary sailor trusts not painted ships.
Take care, take care thou dost not lend thyself
A sport for winds.

NOTES.	*Cipher Reading.*
O NAVIS REFERVNT IN MARE	
1. *The* navis (**O NAVIS**), "the good ship," Iesous Cristos, is carried by fluctus novi (**REFERV NTIN**) to mare (**MARE**). [There is a verbal play on **O**, the Greek *emphatic* **O**.]	ONI-VV-IS (O=V), ONAVIS CC-VII-VV-ICC RFIFFIDVV N-TI-IV (IIV=S; TI or A=O)
2. He admires the *straight* course of Cristos (from right to left), and encourages the bark to make for portus (the **TENOVI** in the distance)	TVIVIV-OVI (OVI=R)
MARE	
3. The navis, Iesous Cristos, that ploughs this **MARE**, is, indeed, a lordly bark: the remigium is good, the malus *straight* and lofty; the trabes are sound, and the carinae staunch; the lintea are "all there" ("integra"), and "all there," too, are Cristiani—"the gods" who look down with deep concern upon this bark-bearing sea. But storms arise: the celer Africus sweeps "the sea"; and, when next the seer regains his vision, the bruised and battered navis, Iesous Cristos, is beheld in **MAR**.	N-IVI-RI-TI, MIVDVE MVII-CV-IVV MAICVICS, MARLII TVADVE, NIAIOVLII NIADVE NIADVIIVS (E=IKS) VVARE VVADVFI NIADV, NIVIIOV NIITICCV
MAR	
4. The oars (**E** or — — — —, "vi desne?") are gone, and leave a nudus latus; the malus is half broken off, and the remainder splintered; the trabes are so damaged that **V** must be spliced for **E**; the carinae are in such bad shape that all kinds of makeshifts (**V** for **A** and **E**, **A** for **N**) are employed, and only for funes they would fall apart in the aequor; the lintea have a flaw (**V** for **E**) in the middle; and the Cristui (**MAD**, **MAR**) are much inferior to Cristiani.	NIIVDV VTADV, MVIIOV TVVIIOV VV-IV-ICCV (IV=N)
5. It can still call itself a pinus Ponti, silvae filia notae (i. e. a cedrus Libani), and can boast of having upon it the Name (note 3) and its pedigree (i. e. Deus and Maria). But it is all futile; and the catus nauta mistrusts pictae puppes in the same way that the wary reader (who likes the plain, unvarnished Name) mistrusts such condensed picture forms, well painted though they be in words. "It is not worth while," for picture or writer, "to be a ludus for venti," a pastime for windy applause, is his commentary on the labors bestowed upon **MAR**.	NIAICV IVIAICCV, NIIVIOV TVITICC, TVITICV, note 3 NIV-IIC-V NI-IVI-OV, TVAIOV IVIAR NIAIOV, TVVIIOV NIAICV MADV MAIOV, TVAICV, TVADV NIAIOV TVAIOV VVVIIOV MVIICV, NIADV

Nuper sollicitum quae mihi taedium, 6
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

O Thou, so late a plodding task for me,
But now my longing (and no vain pursuit),
May the bright Cyclades traversed by seas
Be shunned by thee.

II. CAR. XIII.

Scheme: The poet, after meditating on the manner of Christ's death, addresses "the Cross" under cover of his picture (**A R B O S**), lashes with scathing speech the ringleader of the crucifying gang, and then (in one apt line of verse) makes sensible to the reader's eye and ear the picture that would be seen on Calvary.

His next effort is to divide **A R B O S** into four parts, each of which points both the Name and the Cross; and, having thus paid tribute to God, he concludes by giving to Caesar the things that are Caesar's.

The dialectical, allotropical and divisional changes are those already met with. In reunions we find **DI, TI, SI** for **A, E, H**; **VV** (or equivalents like **CV, OO, RB**) for **M, S, T** or **D**; **IV** for **N**; and **CO** (or **VV**) for **F**.

Ille et nefasto te posuit die 1
Quicumque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi: 2
Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis: ille venena Colcha

Whoe'er, O trave, put thee in place that day
(A day assigned to evil omens too!)
And, with a crowd of scoffers, raised thee high,
He did so for a tribe's eternal shame
And downfall of its children yet to come;
And I could well believe that he had cracked
His very parent's neck, and bedrooms stained
With clotted blood of one who sought his door:

NOTES.	*Cipher Reading.*
TENOVI	
6. The storm is over, the sea behind her, and the navis enters this, her destined "haven" (note 2). She enters it, trim and taut; with good remigium, a straight and stately malus, with trabes, carinae, and lintea, all sound, and once more with propitious Cristiani watching over her. This is no "painted" ship: Iesous Cristos is plainly carved upon it in golden letters, and confisi nautae man her decks. This is no plodding task ("taedium"), no trifling study ("cura non levis") in cipher capabilities; it is a labor of love, the desire of the poet's love and labor; and here he wishes to remain without trying the **MARE** — the aequora among lucidae Cyclades.	TI-FN-OV-I (OV=VV or M) IIICSIV-CC-VI TL-IIIVO-VI (VI=N), TEIVOVI, TI-IVSNOVI, TENOVI TIIVSNOVI. TENOVI TLIINOVI TIFNOVI TI-VV-SNOVI VVAIOVLII, VVADVI-TI N-IT-IIOVVIV
ARBOS	
1. He addresses the patibulum, placed on Soteria (the mystic term for the Friday—proverbially an unlucky day—on which our Lord was to be crucified.	ADVICCCCS, ARIODOS,
2. "The sceptre shall not be taken away from Juda, nor a ruler from his thigh, till he come that is to be sent." (Gen. XLIX. 10.)	

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo 3
Te, triste lignum, te caducum 4
In domini caput immerentis. 5

Quid quisque vitet, numquam homini satis, 6
Cautum est in horas. Navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata:

Miles sagittas et celerem fugam
Parthi: catenas Parthus et Italûm
Robur: sed improvisa lethi
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae 7
Et judicantem vidimus Aeacum;
Sedesque discretas piorum; et
Aeoliis fidibus querentem

Sappho puellis de popularibus;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae, mala dura belli.

Poisons of Colchis and whatever else
Most damnable the mind conceives, brewed he
Who for my patrimony raised thee up,
O doleful trave, that falls advisedly
Upon the unoffending Master's head.
What each may shun (one never has enough)
Is providently guarded through the hours.
The Punic sailor feels his blood run cold
When pointing for the Bosphorus (nor heeds
The fates obscure that elsewhere lurk beyond):
The soldier fears the Parthian's nimble flight
And arrows, while in turn the Parthian fears
The gyves and prowess of Italian men:
But death's attack, that cannot be foreseen,
Has seized (and seize it will) our cultured race.
How, in a way, the black Persephone's
Domains we've seen, and Aeacus the judge,
And the sequestered regions of the good,
And Sappho crooning on Aeolian chords
About the children from the people sprung,
And thee, Alcaeus, with a golden quill
Sounding more fully navigation's plights,
The plights of exile, and the plights of war.

NOTES.	*Cipher Reading.*
ARBOS	
3. Heaven (the poet's patrimony) could not be obtained until Christ suffered on the cross.	
4. This use of *"lignum"* dispels the "tree" meaning of arbos and limits it to any piece of timber.	
5. Iesous Christos is fastened on **ARBOS.** caducum: the term expresses more than cadens, since it means either "falling of itself" (as an apple from the tree), and, hence, falling through some plan or design; or "falling by escheat" (corruption of blood, for instance) "to the lord of the fee," and, hence, falling through established ordinance.	I-TI-CV-BOS TI-ICVDDOS
6. This **ARBOS** with its "cross" and Name, *must not* be shunned by the reader; but there are several smaller portions in it ("there can never be enough," remarks the pious author), with the same "cross" and Name, that may be shunned at discretion—and he proceeds to enumerate them ("ad majorem Dei gloriam"):	
RBO: Poenus navita dreads Bosporus—while he points patibulum and Iesous Cristos; but he heeds not the caeca fata in the **BOS** *beyond* (since this cannot point the cross or Name).	IC-VI-CIOO (VI=N) ıC-VI-ODO, IOVICCCC-CC, IOVICCICC-CC, DVIODO DVDICC-CC DI-OOCC DI-COS
RBOS: *miles* fears *sagittae* and celer fuga Parthi—while he points patibulum and Iesous Cristos.	RI-CC-OS, IOVI-CC-IOOS RICCOS RIC-CO-S (CO=F) ICVI-CC-OS IOVICICCCS RIODOS ICVDDOS
ARBO: Parthus dreads catenae and Italûm robur—while he points patibulum and Iesous Cristos.	TI-DVICICO, IV-IOVIOOO (IV=N) ADVI-CC-O ARPCO (A=O) AICVICCIC-CC TIDVBO VIDVDDO
ARB: improvisa lethi vis carries off Cristui—and carries off patibulum with Iesous Cristos crucified upon it.	VIIOVICCI-CC I-TI-CV-DI-C VI-RB (RB=VV), TIDVICC AICCVICCI-CC, ADVIOD TIIOVICD
Each of those four combinations is guarded by horae. The "rapiet" foreshadows the persecutions in store for christians—the "gentes," those bound by the common tie of religious clanship, with a further notion of *superiority* (as implied in our word "gentry").	DVIOOO, RIOOOS, AR-DI-OO, ADVIOO
7. He spies "the common enemy" of the gentes in his picture, and masses his forces for attack:	
ARBOS	
He sees (in cipher fashion, "pene") Tartarus and Aeacus,	ADVICICOS, AR-DI-COS
Elysium, Sappho and Alcaeus.	IVIC-VB-OS, TI-I-CV-PCOS, ADVICCOS

Utrumque sacro digna silentio 8
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.
Quid mirum, ubi illis carminibus stupens 9
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues;
Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono. 10
Nec curat Orion leones 11
Aut timidos agitare lyncas.

What each one sings, for sacred silence meet,
The shades admire; but quarrels rather 'tis
And banished tyrants that the vulgar crowd,
The shoulder-jostling crowd, drinks with the ear.
Oh, what a sight! where, by those verses dulled,
The hundred-headed beast his foul ears droops,
And Furies' adders writhing in his hair
Are into vigorous action reproduced!
And where Prometheus and Pelops' sire
Are by the burden's pleasing sound beguiled!
To harry lions too, and lynxes that
No spirit show, Orion does not care.

NOTES.

Cipher Reading.

ARBOS

8. What Sappho and Alcaeus sing is *rightly* interpreted and admired by Christians (the "umbrae," or those who keep private, out of sight—in the shade as it were); but it is otherwise with the pagan crowd that uses only its ears and renders those poets in the vulgar sense.

9. "Here is wisdom. He that hath understanding, let him count the number of the beast. For it is the number of a man" (Rev. XIII. 18)—and the number, in this case, is one hundred.
He sees Caesar—the C-headed, or hundred-headed C-aesar:
the centiceps bellua
with atrae aures demissae;
and, intorti capillis
Eumenidum
recreantur angues.
Here, also, under cover of
Prometeus and Pelopis parens,
are Augustus and Octavius—the crafty statesman and ambitious Tantalus (or would-be earth-lord) of his day.

AR-DI-COS

IV-IOVDDOCC (IV=N) ARBOCC
ARI-CC-OS ARBOS AI-CV-IOI-CC-OS
IV-RICICOS VIRICCOS
IV-IOVICI-CC-OS
IV-IOVICCIOCCS IV-R-DI-COS

10. "And yet," exclaims the poet with caustic wit, "quid mirum! this living synonym for cruelty, craft and greed is so dulled by a false theme and my own metrical labors, that he does not recognize this picture of himself."

ADVIOI-CC-OCC, VIRPOOS IV-RPOOS
ADVICICOS, VIRICIOOS

11. Why bother with
the leones or conscripti,
and the lynces or censores—
the depraved senators and the censors who truckled to the despot's wishes? Our poetic hunter flies at higher game, and his motto is "aut Caesar, aut nullus."

IV-RICI-OO-S (OO=VV), IV-IOVICCOS
IV-R-DI-OOS, IV-ICVDICCCS

VERGIL: ECLOGUE II.

"Vergil loved a boy!" is the one and only accusation brought against the Mantuan bard. This charge (founded upon the present Eclogue) is undoubtedly true; but—who was the boy?

Scheme: His picture is **ALEXIM**, himself the singer, and his theme is the Saviour—for Corydon (κόρυδος, "a songster") and Alexis (ἀλέξω, "to save") are thin disguises for the poet's self and for the Expected of nations.

Gazing on the Saviour's name, he yearns for its owner; and the Spirit of Him who looks from that Name inspires as fervent an adjuration as was ever breathed by human lips, and prompts him to "undisguised speech" (incondita) though he knows his "zeal to be futile" (studio inani) on the pagan crowd. Nor is the Name itself forgotten, since the picture word is divided into nine portions, each of which points "Jesus Christ."

The chief features requiring notice in the cypher reading are the various divisions of **E**; the use of **X** for **CS** or **KS**; of **IVL**, **IVV**, or **ICV** for **R**; and of **IS** or **IM** for **IT** or **A**.

Formosum pastor Corydon ardebat Alexim, 1
Delicias domini; nec quid speraret habebat 2
tantum inter densas umbrosa cacumina fagos
assidue veniebat. Ibi haec incondita solus
montibus et silvis studio jactabat inani. 3
O crudelis Alexi, nihil mea carmina curas?
nil nostri miserere? mori me denique coges? 4
Nunc etiam pecudes umbras et frigora captant; 5
nunc virides etiam occultant spineta lacertos;

Eagerly longing for Alexis fair,
The Lord's Delight, was Corydon the swain;
Nor reason had he as to why he hoped
Save this, that He was coming slow but sure,
As leafy tops 'mongst crowded beeches come.
Secluded there in mounts and groves, he spoke
These revelations with a futile zeal:
"Cruel Alexis, dost Thou pay no heed
To hymns of mine? Hast pity on us not?
Wilt Thou enforce that I in time should die?
The cattle now enjoy the shades and breeze;
Now brambles hide green lizards from the view;

NOTES.	*Cipher Reading.*
ALEXIM	
1. Vergilius (or Corydon) craves for Iesous Christos. Delic. domini: "This is my beloved Son, in whom I am well pleased." Matt. III. 17.	TILEVVIVV, ALLII-VVI-NI (VVI=R) ALE-VV-IM (A for O) TI-LISVVINI
2. Faith, not reason, makes him believe that the Saviour is coming—coming surely but slowly as umbrosa cacumina come among many a fagus (**ALEX**, **LEXI**, **EXIM**).	VILEVVIM ALLIICSINI ALL-IIV-V, LLIICSI, FIVVINI
3. "Vergil" (note 1) stands among montes and silvae.	I-VL-LII-VV-INI, IVL-E-VV-IM (IM=A)
4. denique — "in process of time" will men forget that the poet wrote for Christ? Another construction is admissible, viz.: Must the poet die "at the very end" of the allotted period (for Christ was looked for in the time of Augustus)?	
5. The picture word is anagrammatically outlined: pecudes enjoy umbrae: spineta hide virides lacerti.	ALEVVINI ALECS-IVV TILI-TI-VV-INI VILE-VV-IM ALEVVIM

Thestylis et rapido fessis messoribus aestu
allia serpullumque herbas contundit olentes:
at me cum raucis, tua dum fastigia lustro 6
sole sub ardenti, resonant arbusta cicadis.
Nonne fuit satius tristes Amaryllidis iras 7
atque superbia pati fastidia? nonne Menalcan,
quamvis ille niger, quamvis tu candidus esses? 8
O formose puer, nimium ne crede colori;
alba ligustra cadunt, vaccinia nigra leguntur. 9
Despectus tibi sum, nec qui sim quaeris, Alexi,
quam dives pecoris nivei, quam lactis abundans.
mille meae Siculis errant in montibus agnae; 10
lac mihi non aestate novum, non frigore defit;
canto quae solitus, siquando armenta vocabat,
Amphion Dircaeus in Actaeo Aracintho.
nec sum adeo informis: nuper me in litore vidi
cum placidum ventis staret mare; non ego Daphnim,
judice te, metuam si numquam fallit imago.

And Thestyl pounds together pungent herbs,
Garlic and thyme, for those who sow the lands,
Exhausted as they are with fervid zeal:
But while I trace thy marks 'neath ardent sun,
Groves with hoarse crickets often call to me.
Has there not been enough and more of time
To let the pensive troubles and proud qualms
Of Amaryllis into being come?
To let Menalcas also bear his share
(Black though he be, and white as sunlight Thou)?
Trust not o'er-much to color, gracious Child;
White privets fall, black hyacinths are saved.
Am I an object of contempt to Thee,
You ask, Alexis, and not who I am,
How rich in white-fleeced flocks, how rich in milk.
My lambs in thousands roam Sicilian mounts;
Summer or winter there's new milk for me;
What Dirce's Amphion sang when herds he called
On Acte's Aracynthus—that I sing.
Nor am I so bereft of grace: of late
I viewed me on the shore when, free from winds,
The ocean's waters like a mirror stood;
If what's reflected ne'er deceives, then I
May fear not for the crown, with Thee as judge.

NOTES.

ALEXIM

Testylis pounds alium (**ALE, EXIM**) and serpullum for the messores tired from rapidus aestus.

6. While tracing vestigia beneath ardens Phoebus, arbusta
with raucae cicadae *often* call Vergilius (**ALEXI, ALEXIN, ALEXIM**).

7. Mariem (or Amaryllis) and Iosepus (or Menalcas) suggest the query, "Is it not time for Mary and Joseph to appear and bear their troubles?"
"Who having heard, was troubled at his saying, and thought with herself what manner of salutation this should be." * * *
"And Mary said to the angel: How shall this be done, because I know not man?" Luke I. 29, 34.

8. Joseph, like his fellow men, was subject to the *blackness* of original sin.

9. Prophetic of the fact that the black Barabbas was chosen in preference to the spotless Christ.

10. mille oves (**ALE, LEX, EXI, EXIM**)—and each of the four points Cristui—roam
through montes Siciliae; be it aestas or frigor, lac (**ALL, LE, EX, XIM**), "new" in pointing, is present; he sings what Dircaeus Amphion sang, when calling armenta on
Actaeus Aracintus; and standing on littus, and viewing himself in placidum mare, he notices many points of resemblance between the pointing of Vergilius and Iesous (note 1):—in other words, his only flocks are "the Christians" whom he tends; his mode of living is temperate in all seasons; his song is the same Saviour whom former poets hymned in bygone ages in other lands; and on suitable occasions he examines his inner self to see if his soul be like to God, and pure enough to make him hope for the crown of salvation and for Him whom Daphnis figures: "In that day the Lord of hosts shall be a crown of glory." Isa. xxviii. 5.

Cipher Reading.

TILITI-VV-INI; ALICS, EVVIM
TILICSVVIVV, TILIIVSCSIIVI
ALL-IIV-VIM ALE-VV-INI
ALITI-VV-IIVI ALE-VV-INI
ALECSIIVI, ALEVVINI
ALEVV-IM ALI-TI-C-SI-M
ALIVVSVVI, VILITIVVIIV, note 1
ALE-VV-IM ALIIVS-VV-IIVI
IVLFI-VV-INI ALIIVS-VV-SI-NI

VILI-VV-S ALLII, LIIVS-VV LECS
IVVS-VV-I LIICSI, EVVIM L-IIV-V-IM
TILIVVS, LIIVSCS, IVVSCSI, ISVVIVT
note 3, ALE-VV-IIVI; ALITIC-SI-NI
IVL-FIVV-IVV (IVL or IVV=R)
ALL, LICS, EVV, VV-IM

ALECSIVT TI-LLII-VV-INI
ALI-TI-VV-SINI,
ALITIC-SI-NI ALIIVSCSINI;
IVLFI-VV-IM
ALLIIVVIM IVL-E-VV-IM (IVL=R)

O tantum libeat mecum tibi sordida rura 11
atque humiles habitare casas, et figere cervos,
haedorumque gregem viridi compellere hibisco
mecum una. In silvis imitabere Pana canendo: 12
Pan primum calamos cera conjungere plures
instituit; Pan curat oves oviumque magistros:
nec te paeniteat calamo trivisse labellum. 13
haec eadem ut sciret, quid non faciebat Amyntas? 14
Est mihi disparibus septem compacta cicutis 15
fistula, Damoetas dono mihi quam dedit olim
et dixit moriens, te nunc habet ista secundum:
dixit Damoetas, invidit stultus Amyntas.
praeterea duo nec tuta mihi valle reperti 16
capreoli, sparsis etiam nunc pellibus albo,
bina die siccant ovis ubera: quos tibi servo.
jam pridem a me illos abducere Thestylis orat, 17
et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis 18
ecce ferunt nymphae calathis; tibi candida nais
pallentes violas et summa papavera carpens,

O that Thou would'st but occupy with me
Those sordid fields, those humble cottages,
Bring forth the deer to public view, and with
A vigorous wand infold the flocks—and me!
In groves Thou shalt resemble Pan in song:
Pan first taught men to join some reeds with wax;
Pan guards the sheep and masters of the sheep;
And may it prove no source of grief to Thee
To have thy sweet lip chapped upon the rood.
(To know those things what did Amyntas not?)
I have, well-joined with seven various stalks,
A syrinx which Damoetas (I admit
It for myself) once gave, and dying said
"This syrinx claims thee now a second time."
(Damoetas spoke; Amyntas foolish looked.)
Two lambs I also have, found in a vale
(Unsafe to me), their pelts now flecked with white;
The mother's udders, two by two, they drain
Quite dry each day: those same I guard for Thee.
For quite a while is Thestyl craving hard
To take them from me; and succeed she will,
Since gifts of ours to Thee are mean and poor.
Come hither, gracious Child! Behold, the nymphs
Bring hampers filled with lilies unto Thee:
The candid naiad, plucking poppies rare

NOTES.	*Cipher Reading.*
ALEXIM	
11. Here are the sordida rura, humiles casae, damae, and the oves or Cristui (**ALE, LEX, EXI, EXIM**, note 10) who, with Vergilius (note 1), are to be *all folded together* as Cristiani with a viridis hibiscus.	ALLII-VV-IM IVL-F-IVV-IM TI-LLII-VV-INI ALE-VV-IM ALE-VV-IIVI
12. In silvae (note 3), Iesous (note 1) will be "pointedly" like Lycaeus (the Pan of poetry); the same Lycaeus **ALEXI, LEXIM**) that joins plures calami with cera; the same Lycaeus (**ALEXIM**) that guards the Cristiani (note 11) and their teachers or magistri.	ALISCSINI IVL-FI-VV-INI TI-LFICSIM ALEVVIM
13. The labellum and patibulum (or calamus) of his picture suggest the sorrowful thought of a crucified Saviour exclaiming "I thirst." John XIX. 28).	ALI-VV-SVVI LI-TI-C-SI-VT IVLFICSI ALECSI, LLIIVVIM LI-TI-C-SI-M; ALE-VVI L-IT-IVV-IM
14. To know the full significance of "In my thirst they gave me vinegar to drink." (Ps. LXVIII. 22), what studious reflection must have occupied our poet? And to apply this thought to his picture (so that labellum and patibulum should have the same pointing), what was not done by this Amyntas, this "guardian" (*ἀμύνω*) of the revealed and hidden truth?	TILECSIM ALLIICSIVV; ALLIICSIVV, ALLIICSI-M ALITICSINI
15. He owns a fistula (cleverly put together, and in seven sections), given him by Damoetas (and the use of **V** for **A** is admitted and apologized for by "dono mihi"). This "syrinx" holds the poet twice, first as Vergilius (note 1), and *secondly* as Maro (using **E** for **O**, a pointing that is foolish—and that makes our "guardian" look more "foolish" (as he confesses).	V-I-LL-II-V-V-IM ALIIVSCSIVT (V for A) IVL-E-VV-IM (IVL=R, E for O)
16. He owns also gemelli, sparsis pellibus albore, and found in an "unsafe" valles (the poet suggests a doubt whether valles should be used for vallis). The "twins" drain the uber in pairs (**ALE** and **LEX, EXI** and **XIM**) of the capella, and do so quotidie.	ALEVVIM ALLII-VV-IM, VILFIVVINI ALEVV-IVV IVLI-TI-VV-IM
17. Thestylis (note 5) covets, and will get the "gemelli."	VILLII, LEVV; LIIVVI, VVIIVI;
18. Imploring the Saviour "to come hither," he now proceeds to divide his picture word into three parts, each of which points the Name:	ALEVVIIVI TILEVVIM

narcissum et florem jungit bene olentis anethi;
tum cassia teque aliis intexens suavibus herbis
mollia luteola pingit vaccinia caltha.
ipse ego cana legam tenera lanugine mala;
castaneasque nuces, mea quas Amaryllis amabat;
addam cerea pruna, honos erit huic quoque pomo;
et vos, o lauri, carpam et te, proxuma myrte:
Sic positae quoniam suaves miscetis odores.
Rusticus es, Corydon; nec munera curat Alexis, 19
nec, si muneribus certes, concedat Iollas.
Heu, heu! quid volui misero mihi? floribus austrum 20
perditus et liquidis immisi fontibus apros.
quem fugis? a demens, habitarunt di quoque silvas
Dardaniusque Paris. Pallas quas condidit arces
ipsa colat; nobis placeant ante omnia silvae.
torva leaena lupum sequitur, lupus ipse capellam, 21
florentem citysum sequitur lasciva capella,
te Corydon, O Alexi: trahit sua quemque voluptas.

And dark-blue violets for Thee, unites
Narcissus and the flower of fragrant dill;
With cassia, then, and other pleasing herbs
She deftly interweaves the whole, and decks
Soft hyacinths with yellow marigold.
Ripe, downy apples I myself shall pluck,
And nuts (the same my Amaryllis loved),
And waxen prunes (the tree we'll honor too),
And you, the laurels, and the myrtle last:
Since thus arranged ye intersperse sweet scents
Thou art a rustic swain, my Corydon;
Alexis wants not gifts, and, if with gifts
Thou can'st essay, Iollas cannot yield.
Pooh! pooh! what have I hatched for my poor self?
Lost that I am, on flowers and clear springs
I've let the southern blast and boars rush in!
Wh m dost thou loathe? The Trojan Paris, loon,
And gods as well, have occupied the groves.
Pallas can guard the bulwarks she has built;
The groves, from first to last, are to my taste.
The surly lioness pursues the wolf;
The wolf itself, the lamb; the playful lamb.
Pursues the blooming citysus; and Thee,
Ah! Thee, Alexis, Corydon pursues:
Instinctive craving magnetizes each.

NOTES.	*Cipher Reading.*
ALEXIM	
ALEXIM: nymphae bring lilia (**ALE, XIM**) in calathi for Iesous Christos, or Alexis:	TI-LICSC-SI-NI; ALLII, C-SI-IVI; ALI-TI-CS-IM; note 1
LEXIM: candida naias plucks luridae violae, summa papavera, narcisus, flosculus olentis aneti, casia, suaves erbae, mollia vaccinia, luteola caltha—all for Iesous Christos, or Alexis:	LIIVSIV-SI-NI LEC-SI-NI, L-IT-ICSIIVI LLIICS-IM, LL-IICSIM LIVVSIVSIIVI (V for A) LIIVSCSINI, LIVVSVVIVV LITICSINI LEC-SI-NI, L-IT-I-VV-IM, L-IT-ICSINI L-IT-ICS-IM LEVVIM LIIVSC-SI-NI, LICSC-SI-VT LI-VV-SIVS-IM LE-VV-IVT LIIVSCSINI, LIIVSXIIVI IIVCCCSIIVI ECS-IVV, VIVVVINI
EXIM: Vergilius Maro, or Corydon, does his own share by plucking mala with lanugo thereon; nuces (loved by "his own Amaryllis," since it points Maria straight, from right to left); cerea pruna (also the tree, prunus), lauri, myrtus—all for Iesous Christos, or Alexis:	EC-SI-M, VIVVVINI FICSINI
and each of those three combinations gives suaves odores.	TI-IC-SI-M IT-IC-SI-IVI FIVVINI, V-IVC-CCINI FIVV-IM, TTVVIM ECSIVT IVVS-VV-S-IT-V, I-VV-SC-SI-NI;
19. His own munera (**EXIM**) reminds the poet that he is a Cristuus (for which rusticus is a strikingly bold and onomatopoetic anagram), and that every christian, much though he may yearn for the Coming in his day, must yield to the will of Deus, the Iollas, the One Only God (*ἷος ὅλος*), who is also *immutable* ("nec concedat").	ALFI-VV-INI VILI-TI-VV-IVV, LI-TI-CSINI LLIICS-IM, IIVSC-SI-NI LIICSIVT.
20. With a snort of disgust he notices the intruders on his own flores (**EXIM**) and liquidi fontes. auster and apri, covers for the blighting and brutal Octavius Caesar Augustus, have rushed upon them. Whom does he loathe? "The gods" found in silvae, the dead and living Caesar, for *divine* honors were publicly paid to Julius and himself by order of Augustus—the adulterous Paris of his age (as pointed by the poet). Strong language this—but whom does he fear? While wisdom's cipher exists, while Pallas Minerva (the goddess of wisdom) guards and cherishes the arces (or mystica of the cipher) built on her own name, the bard exults in a "silvae" that enables him to expound the Truth, scoff at the tyrant, and lash impiety and vice.	IIVSC-SI-NI IVVSVVINI, IVVSVVINI FI-VV-INI LIIVVINI LIICSIVV, LIIVVIM ICSCSINI I-VV-SCSIIVI, LI-IVV-IM IIVSIVSIVV IIV-SI-V-SI-NI IVVSVVSINI IT-ICSIIVI FIVVIM EVVIM ICSCSIIVI IVVS-VV-SI-NI ECSIIVI I-VV-SCSINI
21. Here is a climax in diction, and in pointing: torva lea (**ALE**) pursues lupus (**ALEX**);	IVLIIVS ALE, IVLIFVV

Aspice, aratra jugo referunt suspensa juvenci; 22
et sol crescentes decedens duplicat umbras:
me tamen urit amor; quis enim modus adsit amori!
Ah, Corydon, Corydon, quae te dementia cepit? 23
70 semiputata tibi frondosa vitis in ulmo est.
quin tu aliquid saltem potius, quorum indiget usus,
viminibus mollique paras detexere junco?
invenies alium, si te hic fastidit, Alexim. 24

Mark how the steers are bearing back the ploughs
A-swinging from the gear; and how the sun
When low makes creeping shadows twice as long:
Love fires me still; what bounds exist for Love!
Ah Corydon, ah Corydon, what craze
Has taken hold of thee! That vine of yours
Upon the bushy elm is but half-dressed.
Why dost thou not, with twigs and bulrush soft,
Contrive to weave of what our need demands
A something else (more eligible too)?
If this Alexis relishes thee not,
A different Alexis thou shalt find."

ECLOGUE V.

An early commentator (Vives), struck by the peculiar character of the verses, ventured to suggest that this eclogue commemorated the Death and Ascension of our Lord under the guise of Daphnis; but the literati of his day, while unable to offer an explanation that would fit the lines, howled him down with the sapient remark that "such an opinion redounded more to piety than to veracity."

Scheme: Vergil (under the nom de plume of Menalcas) and Maro, his *other self* (under that of me ipsum or Mopsus), are introduced to the reader and made to specify the picture word as the concluding **AMBO** of the initial verse. This done they proceed to sing in turn the Death and Ascension of our Lord. Mopsus chooses the former, gracing his discourse with "the Cross" on which He suffered, the mission He came to accomplish, and the Name He called himself by to Moses.

Menalcas takes the latter, describes nature's joy at the Ascension, divides the picture word into six parts (each of which reads "Christ Jesus, God!"), points "Glory! Alleluiah!" from the verbal diagram, and closes with a significant allusion to the remembrance under bread and wine which He would give for mankind.

The poem is a remarkable feat in anagrammatical phrasing; and no reader (remembering the paucity of material in **AMBO**) can take exception to the poet's self-laudatory "tu nunc eris alter ab illo."

NOTES.	*Cipher Reading.*
ALEXIM	
lupus (**ALEX**) pursues capella (**ALEXI**);	ALIVVSC-SI
asciva capella (**ALEXI**) pursues florens citysus (**ALEXIN**);	ALI-VV-SVVI, IVLIFCSIN I-VL-IF-VV-IIV
Vergilius or Corydon (**ALEXIN**) pursues Iesous Christos (**ALEXIM**);	note 6 IVL-LIIVVIN note 1
22. He resumes the further pointing of the Name:	
ALEXI: aspice! boves bring aratra on vectis for Iesous Christos, or Alexis:	ALECSI; IVLFI-VV-I, ALI-VV-SC-SI, IVLITI-VV-I, IVLITI-VV-I TI-LIIVSCSI, ALI-VV-SXI
ALEXIN: cadens Phoebus makes each umbra (**EXIN, LEXIN, ALEXIN**) longer, the first for Iesous Cristos, the other two for Iesous Christos, and all three for Alexis.	ALITI-VV-IN TI-LEVVIIV FICSIIV, LFI-VV-IIV, I-VL-FI-VVI-IV
23. It is a matter of grief to the poet that the above **EXIN**—a vitis on dumosa ulmus—is only half-dressed, through lack of an "h" for the "Christ" name. Why (he asks) not take this—	ITICSIIV IVVS-VV-IIV, LECSIN LI-VV-SVV-SI-N, I-VLE-VV-IIV TI-LICS-VV-IIV, I-VV-SI-V-SI-N, LIC-SI-V-SI-N, ALEXIN
ILEXIN: it is an aliquid of what his need for pointing demands, and *better too* ("saltem potius"), since from its vimina and mollis juncus can be readily dressed Iesous Christos, or Alexis.	FI-VV-IN, ICSIVSIN L-IIV-VIIV ILLII-VV-IIV ILE-VV-IN ILL-IIV-V-IIV ILFIVVIN ILE-VV-IIV ILI-VV-SCSIIV, ILIIVSXIIV
24. This **ILEXIN**, however, may not (through its very disjointedness) be relished by the over sensitive lover (be he poet or reader): if so, he has but to look on	
ALEX: and there he will find alius Alexis, "another Alexis," and another Iesous Cristos.	ALIF-VV ALIIVSCS (VC=X) TILECS TILITIVV

MEN. Cur non, Mopse, boni quoniam convenimus ambo, 1
tu calamos inflare leves, ego dicere versus,
hic corylis mixtas inter consedimus ulmos?
MOP. Tu major; tibi me est aequum parere, Menalca, 2
sive sub incertas zephyris motantibus umbras,
sive antro potius succedimus: aspice, ut antrum
silvestris raris sparsit labrusca racemis.
MEN. Montibus in nostris solus tibi certat Amyntas. 3
MOP. Quid si idem certet Phaebum superare canendo? 4
MEN. Incipe, Mopse, prior, siquos aut Phyllidis ignes 5
aut Alconis habes laudes aut jurgia Codri,
incipe; pascentes servabit Tityrus haedos.
MOP. Immo haec, in viridi nuper quae cortice fagi
carmina descripsi et modulans alterna notavi,
experiar: tu deinde jubeto ut certet Amyntas. 6
MEN. Lenta salix quantum pallenti cedit olivae, 7
puniceis humilis quantum saliunca rosetis,
judicio nostro tantum tibi cedit Amyntas.
sed tu desine plura, puer; successimus antro.

MEN. Why, Mopsus, since the pair of us have met—
And you so good to fill the slender reeds,
And I to spin out thought in numbered lines—
Why have we not in conclave settled down
Here amidst elms with filberds intermixed?
MOP. Thou art the greater: right, Menalcas, 'tis
That I should follow thee or 'neath the shade
Which flickers with the rustling winds, or should
We rather seek the cave. See how the cave
Is with rare clusters by the woodbine decked.
MEN. Amyntas only in our ranges wide
Is match for thee.
MOP. What if the same should try
In song to master Him who is the light?
MEN. Be thou the first, my Mopsus, to begin.
Whate'er you have to give us—Phyllis' loves,
Alcon's renown, or Codrus' strifes—begin:
Our Tityrus will mind the grazing goats.
MOP. Yea, those I'll try, some verses which of late
I carved upon a beech tree's limber bark,
And metrically marked them one by one:
Then tell me that Amyntas this can match.
MEN. What pliant willow yields to olive pale,
And humble spikenard unto roses red,
So much, methinks, Amyntas yields to thee.
No more, my boy; we are within the cave.

NOTES.	*Cipher Reading.*
AMBO	
1. Maro (**AMB**) and Vergilius (**IMBO**) meet in the ulmi (**AMB**) mixed with coryli (**IMBO**). "Maro" fills calami; "Vergilius" sounds versus.	AV-VP-O, IIVIICCICC-CC; I-TV-VB, IVV-ICICO (IVV=R) AMICCO (O=A); IIVIICIC-CC
2. Maro remarks how the Vergilius combination is greater (in the number of letters) than his own; how "Maro" properly *follows* "Vergilius" (since the latter name was the "major" or older of the two, and the poet was called Vergilius Maro, not Maro Vergilius); how he follows him at present in the dubiae umbrae (**IMBO**) moved by zepyri; and how he will still follow if they go to the antrum (**AMBO**) which points Vergilius. aspice: antrum silvanus raris sparsit labrusca racemis (**AMBO**).	IT-VDICO IMICICCO INIPCO ANIICC-CC AVVICCIC-CC ANIPCO: ANIICC-CC ANIICICC-CC AV-VD-ICO (VD=R) ATVDIC-CC AVVICCICO AVVDI-CC-O
3. Vergilius, delighted with the anagram of his alter ego, places him on a level with himself. In those montes (**AMBO**), he says, Amyntas vies with Maro.	ANII-CC-DO ANII-CC-I-CC-O, AV-VB-O
4. A contest is proposed between the poet and his double, and the context tells the theme.	
5. The theme is suggested in a succession of nice allegories. According to mythology, Phyllis died of grief while waiting for her loved one's coming; Alcon, without wounding his son, killed a huge serpent that had coiled itself around the boy; and Codrus, to save his country, sought a voluntary death in the enemy's camp, which he entered alone and in disguise. Those strong-smelling flights will be rightly minded by the christian Tityrus, if he says with Menalcas—begin, if you have aught to say about our grief over the long-continued absence of Him we love, and will love to the death; begin, if your theme be He who will crush the serpent's head, and save man—the child He loved; begin, if your tale has reference to the King of kings, who will voluntarily give up his life to save the world—the world which He will enter alone in the disguise of humanity.	
6. When Maro finishes his song, let Amyntas (or Vergilius) proceed to match it.	
7. The two contestants are one in **AMBO**, (note 3): they are also one in **IMBO**, which contains Vergilius (note 1) and Maro. This is specified by saying that	IIVI-PC-O

Mop. Extinctum nymphae crudeli funere Daphnim 8
flebant (vos coryli testes et flumina nymphis),
cum complexa sui corpus miserabile nati 9
atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus 10
frigida, Daphni, boves ad flumina; nulla neque amnem
libavit quadrupes, nec graminis attigit herbam:
Daphni, tuum Paenos etiam ingemuisse leones
interitum montesque feri silvaeque loquuntur.
Daphnis et Armenias curru subjungere tigres 11
instituit, Daphnis thiasos inducere Bacchi,
et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae, 12
ut gregibus tauri, segetes ut pinguibus arvis,
tu decus omne tuis. Postquam te fata tulerunt, 13
ipsa Pales agros atque ipse reliquit Apollo.

Mop. For Daphnis, by a cruel death cut off
(Nymphs, hazels, rivers, ye all testify),
For Daphnis were the maids dissolved in tears
When her son's piteous corpse His mother clasps
And calls the gods and upper lights unkind.
In those times, Daphnis, none there were to lead
The fatted cattle to the rivers cool;
No beast drank water, none the herbage touched;
And mountains wild and forests, Daphnis, tell
How even Afric lions moaned thy death.
To yoke Armenian tigers to the car,
To kindle freedom's rites, and idle spears
To wrap with peaceful leaves, did Daphnis teach.
As is the vine a glory unto trees,
As grapes to vines, as bulls are to the herds,
As ripened crops are to the fertile fields,
So Thou wert all of glory to thine own.
And when the fates removed thee, Pales' self
Forsook our plains, Apollo's self likewise.

NOTES.

Cipher Reading.

there is no more difference between the two than there is between the pallida oliva and lenta salix (**IMBO**), or between the humilis saliunca and punicea roseta (**AMBO**).

IIVIICCDO
IM-ICCO; INI-DI-CO I-VV-ICI-CO
TI-MICIC-CC ANIICCICO; VINIICICO
ANIIO-CIC-O

8. Maro sings the Death of Daphnis—the Daphnis (**AMBO**) who in this picture (as in that of Eclogue II) points and signifies Iesous Cristos.

TI-NIIOIC-CC

AMBO

AMICDO TIVVDDO

nympae flebant (Daphnim)
Iesum Cristum;

ANI-ICI-CO ANIICCC-O (TI-NIIOIC-CC)
AMI-CC-O TIMICICO;

and the trabs on which He suffered is testified by the "nymphs" combination (**AMBO**), by flumina (**AMB**) and by coryli (**IMBO**).

ATVP-CO; VINIICCI-CC (flumina)
ATV-ICI-C; ITVICI-CO.

9. fovens nati-sui cadaver,
deos (Iudaeos), astra (principes)

ANIICCO ANID—IC-CC AVVICIOO,
AT-VB-O (ATVICDO), ATV-PC-O (ANIICCCCO)

vocat crudelia (crudeles)
mater (Maria).

ATVBO AIVIICCCO (AMICCICCO)
ATV-PC-O (AMI-CD-O) CD=R

10. nequi pastos egere diebus, (Daphni)

ANIBO ATVDDO AIVII-CD-O AMDICO, VIN-ID-DO

Iesou, boves frigida flumina:
nullus quadrupes amnem libavit

ANIBO, ATVBO TIVVI-CD-O ANIPCC-CC

neque graminis attigit herbam:

VINIPCO ATVICCICCO ANIICIC-CC VIMICCO

vestrum Paenos etiam gemuisse leones

VIN-ID-DO TINI-ICI-CCO AIVIDD-CC TI-M-DI-CCO:

interitum montes feri,

ATVICIC-CC ANIICOO TI-MI-CC-O ANIICCI-CC-O ANIICOO

silvae ferunt.

TINIICCI-CC-O ANII-CC-DO AI-VI-B-O (VIO=R)

11. Surias currui jungere tigres statuit,

ANIPCO ANIICCO

thiasos inducere Bacchi,

AMICDO VIVVBO VINIICICO TIVV-DI-CO TITVDDO,

foliis lentas integere mollibus hastas.

TI-NIIOIO-CC ANIICCICO TI-MI-CICO (O=V or B),
VINIBO ANIICDO ANIIOICCO
VIMICCICO TI-NIIOO-CC

Bacchus or *Liber* is the god of freedom.

The above lines outline Christ's mission:

"There shall be one fold, and one shepherd." John X. 16.

"You shall know the truth, and the truth shall make you free." John VIII. 32.

"He will speak peace unto his people." Ps. LXXXIV. 9.

12. ut-est vinea decori arboribus,

AMD—DO ANIBO T-IM-ICCO AVVICCDCC,
" V-IM-BO " TINIBO
" AMI-CD-O " AVVICDCC
" ATVIOI-CC-O " TINIPCCCC I-TV-VBO

ut-est uvae decori vineis,
ut-est tauri decori gregibus,
ut-est segetes decori pinguibus arvis,

A-MI-CD-CC AT-VP-CO ANIICCICC-CC

eras decus universum

Grandia saepe quibus mandavimus hordea sulcis 14
infelix lolium et steriles nascuntur avenae;
pro molli viola, pro purpureo narcisso,
carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras, 15
pastores; mandat fieri sibi talia Daphnis; 16
et tumulum facite, et tumulo super addite carmen: 17
"Daphnis, ego, in silvis hinc usque ad sidera notus, 18
formonsi pecoris custos, formonsior ipse."

MEN. Tale tuum nobis carmen, divine poeta,
quale sopor fessis in gramine, quale per aestum
dulcis aquae saliente sitim restinguere rivo.
nec calamis solum aequiparas, sed voce magistrum; 19
fortunate puer, tu nunc eris alter ab illo.
Nos tamen haec quocumque modo tibi nostra vicissim
dicemus, Daphnimque tuum tollemus ad astra;
Daphnin ad astra feremus; amavit nos quoque Daphnis.

MOP. An quicquam nobis tali sit munere majus? 20

In ridges, where great crops we've planted oft,
Grow wretched cockle and unfruitful oats;
Thistle and thorny brier spring in place
Of velvet violet and purple dill.
O guardians all, with leaflets strew the land;
Conduct the unenlightened to the springs
(Daphnis commands that such be done for him);
And raise a mound, and on the mound this verse:
"Daphnis; the I WHO AM; known in those wilds.
And from those wilds far as the stars on high:
Known as the Master of a gracious flock;
Known as possessor of all grace Himself."

MEN. O bard divine! to us thy song is such
As to the tired is slumber on the grass;
As 'tis from purling brook of water sweet
To slake consuming thirst in summer time.
And not alone in style but speech as well
Up to the master's standard thou dost come:
Blessed youth, thou wilt be now his other self.
Those lines of ours, howe'er, such as they are,
Shall we in turn recite for thee, and raise
Thy Daphnis to the stars—yea, to the stars
We'll Daphnis raise, for Daphnis loved us too.

MOP. Than such reward what greater could we have?

NOTES.	*Cipher Reading.*
AMBO	
vestris (Iudaeis). "The glory of his people, Israel." Luke II. 32.	ATVDIC-CC (ANIICDO)
13. Postquam teipsum fata tulerunt,	AMICCICC-CC ATVICD-CC AMBO VINIICCICO
Pales agros atque reliquit Apollo.	ATVBO AVV-PC-O ATVBO TIVVICCO, AVVPCO
In mythology Pales is the guardian of shepherds and their flocks, and Apollo represents the distributing influences of light, heat and sound. "When the Good Shepherd was taken away," says Mopsus, "the care, light, warmth and speech that animated the fold and guardians were also taken away." One of those guardians (Mark XVI. 10-14) corroborates the poet's prophecy, and tells how gloom, doubt and the silence of timidity prevailed.	
14. grandia saepe quibus locavimus	ANIICICO AMPOO TIVVBO ATVICCCC-CC
hordea sulcis infelix lolium,	TI-IVIIODO TIVV-PC-O ANIICC-CC VIMPCO,
atque steriles oriuntur avenae:	ATVBO ANIICCI-CC-O VINIICCCO ANIICIOO:
molli vaccinio, purpureo narcisso,	VIMBO ANIICCCO VIVVICCICO ANIICCI-CC-O,
carduus atque spinis surgit paliurus acutis.	AVVDDCC ATVBO TINIP-CO TIVVP-CO AVVICDCC AVVDI-CO
15. Spargite humum foliis, inducite fontibus umbras, pastores.	ATVICC-CC-O TI-M-ICI-CO VINIBO, TINIICICO TINIICCCO AMICICO, ATVICCI-CC-O.
16. "How great things he commanded our fathers, that they should make the same known to their children, that another generation might know them." Ps. LXXVII. 5, 6.	
17. tumulum facite atque tumulo	VIMICCC-CC V-IM-ICDO ATVBO VIMICCO
super addite carmen:	AMPCO T-IM-DI-CC-O ANIICIC-CC:
18. Iesous Cristos: ego-sum: silvis, sideribus notus; formosi pecoris custos; formosior ipse.	note 8: AVV—ICI-C-CC: TINIBO TITVIODCC VINI-PC-O; TIMPCCO ATVICCO TIMICCO; VIVVI-CC-ICCO II-IM-PC-O (IIO=IP)
"God said to Moses: **I AM WHO AM** . . . This is my name for ever, and this is my memorial unto all generations." Exod. III. 14, 15.	
19. In anagrammatical wording and expressive diction he comes up to the standard of Homer, "the master" of all poets: "and now," says Menalcas, "thou wilt be an alter Homerus" (as he is in the picture).	ATVBO TI-VVI-CC-IOO.
20. *Who* so worthy of song as the Son? Who *could* enter heaven until the Son ascended first? And the hemistich	

et puer ipse fuit cantari dignus; et ista
jam pridem Stimichon laudavit carmina nobis.
MEN. Candidus insuetum miratur limen Olympi, 21
sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet dryadasque puellas.
Nec lupus insidias pecori nec retia cervis 22
ulla dolum meditantur; amat bonus otia Daphnis.
Ipsi laetitia voces ad sidera jactant 23
intonsi montes, ipsae jam carmina rupes,
ipsa sonant arbusta, "Deus, Deus ille," Menalca.
Sis bonus o felixque tuis. En quatuor aras; 24
ecce duas tibi, Daphni, duas altaria Phaebo.
Pocula bina novo spumantia lacte quotannis 25
craterasque duo statuam tibi pinguis olivi:
et multo in primis hilarans convivia Baccho,
ante focum si frigus erit, si messis in umbra,
vina novum fundam calathis Ariusia nectar.

The Son, and none but He, has worthy been
To be thus praised in song; and Stimichon
Just now has cried those verses up to us.
MEN. Daphnis in robe of white beholds with joy
The wondrous portal of his home on high,
And sees beneath his feet the clouds, the stars.
Then forests, rural scenes, all nature's self,
Guardians, and maids whose lives were bound in Him,
Are spell-bound with delight electric held.
No wiles against the fold the wolf designs;
No nets are aiming for the deer a snare;
The gracious Daphnis eager is for peace.
The mounts, the rugged mounts lift up with joy
Their voices to the stars; and now the hills,
And now the clustered shrubs, Menalcas, chant
The tuneful chorus, "God! the One true God!"
Be kind and, oh! be gracious to thine own.
Four shrines behold! Lo, Daphnis, two for thee;
For thee, light's source, two more—and altars those.
Two pitchers foaming with fresh milk, two bowls
Of luscious oil, I'll offer Thee each year;
And, first enlivening with much wine those feasts
(In front of Vesta's hearth if chill it be,
Within the shade if harvest time), I'll pour
From jars new nectar, Ariusian draughts.

NOTES.	*Cipher Reading.*
AMBO	
("Daphnin ad astra feremus") has already marked the coming song as "the Ascension." [Stimichon, a corruption of hemistichium.]	
21. candidus insuetum miratur limen Olympi, pessum aspicit nubes atque sidera Iesous Cristos: alacris voluptas tenet silvas, cetera rura, Pana, pastores, dryadas puellas. "Whilst he blessed them, he departed from them, and was carried up into heaven. And they adoring went back into Jerusalem with great joy." Luke XXIV. 51, 52. [The Dryads, in mythology, were nymphs whose existence was centred in the tree to which they were attached.]	TINIIODCC ANIICCI-CC-CC ATVICC-CC ANI-PC-O (O=V or L) II-IMICC-O (IIO=P) AMICIC-CC TINIPCO VINIBO ATVBO ATVI-CC-O, note 8: AIVIICCI-CO AMICCICCO AN-ID-D-CC TIVV-DI-CO, AVT-DI-CO AVVDDO (VD,VD=R,R) IIIN-ID-DO (IIO=P), note 15, AIVIIOD-CC AVVICICO.
22. neque lupus insidias pecori, neque retia cervis ulla dolum putant: amat bonus pacem Iesous Cristos.	VINIDDO (ID,ID=E,E) ITVVBO (IO=P) TINIDIO-CC VIVVBO, VINIDDO AMI-CD-O (CD=R) AVVIC-CO V-IM-BO VIMICCO (VII=M) ANIICDO:
23. laetitia voces sidera jactant asperi montes; carmina rupes, vocant arbusta Deus verus. "The mountains and the hills shall sing praise before you, and all the trees of the country shall clap their hands." Isa. LV. 12.	AM-DI-CO VINIBO AMPCO, note 8, TITVIOOO ATVBO, note 21, TINIIOCO ANIPCO, note 3: ANI-ICI-CCO ATVBO, ANIICCO ATVICICO T-IM-P-CO T-IM-P-CO
24. The picture is now subdivided for the Name. aspice quatuor aras: **AMP**—Each of the first two is an ara (**A=MI=C, IM=DI=C**); **IMB**—Each of the second two is altare (**IIVIICIOO, TI=VIICOO**). **IMBO**—The first pair (embraced in **AMB**) points **TMBO**—Dapnis (**ANIICI=CC**); the second pair (embraced in **TMBO**) points Paebus (**TVVPOO**). Each of the four is devoted to Iesous Cristos, Deus. (See margin).	ANIPCO AVVICICO AV-VB-O: TIVVIOI TITVICCI, AMICI IVVIOI-CC ITVICCI-CC, IIVIDD IMICIOO INIICCDO, IM-DDO TMICOO TNIICICO, TMBO
25. Further subdivisions for the Name are **AMB**—bina pocula recenti spumosa lacte are offered to Iesous Cristos, Deus.	ANIB AVVPCC ANIICCIO ATVICCI-CC ATV-DI-C: ANIICIO TIIVIICIC, ATV-PC.

Cantabunt mihi Damoetas et Lyctius Aegon; 26
saltantes saturos imitabitur Alphesiboeus: 27
haec tibi semper erunt et cum sollemnia vota 28
reddemus nymphis, et cum lustrabimus agros.
Dum juga montis aper, fluvios dum piscis amabit, 29
dumque thymo pascentur apes, dum rore cicadae,
semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quotannis 30
agricolae facient; damnabis tu quoque votis.

MOP. Quae tibi, quae tali reddam pro carmine dona?
nam neque me tantum venientis sibilus austri,
nec percussa juvant fluctu tam litora, nec quae
saxosas inter decurrunt flumina valles.

MEN. Hac te nos fragili donabimus ante cicuta: 31
haec nos "Formonsum Corydon ardebat Alexim,"
haec eadem docuit "Cujum pecus? an Meliboei?"

MOP. At tu sume pedum, quod, me cum saepe rogaret, 32
non tulit Antigenes (et erat tunc dignus amari),
formonsum paribus nodis atque aere, Menalca.

Damoetus, Lyctian Aegon too, will chant
For me; and satyrs, gamboling with joy,
Alphesiboeus will close imitate:
Those ever will be thine when solemn vows
We'll pay with nymphs, or country ways we'll walk.
While boar will love the hill-tops; fish, the streams;
While bees will suck the thyme; the crickets, dew;
Thy glory, name and praise will last for aye.
Yes, unto Thee, as both our bread and wine,
Will tillers of the soil make yearly vows;
And by those vows wilt Thou adjudge them too.

MOP. For such a hymn what can I, can I give?
Nor sobbing of the south wind passing by,
Nor shores resounding with the surging tide,
Nor rivers purling 'mongst the rocky vales,
Can stir like this the pulses of my heart.

MEN. We'll first present thee with this slender reed:
It taught us "Corydon Alexis loved,"
And "whose flock? Meliboeus', is it not?"

MOP. Take thou this rood adorned with equal knots
And brass, Menalcas, which Antigenes
(While worthy at the same time to be loved)
Has not obtained, though oft he questioned me.

NOTES.

AMBO

MBO — duo cratres pinguis olivi are also offered to Iesous Cristos, Deus.

What follows can be applied to *either* of the foregoing pictures:

MBO atque multo imprimis ilarans
AMB convivia Baccho,
ante focum frigore (**MBO**)
umbra messe (**AMB**)
MBO vina novum fundam
AMB calatis Ariusia nectar

26. canet Damoitus (**AMBO**), canet Lyctius Aegon (**AMB**);
and what each sings is Gloria!

27. laetos saturos imitabitur Laconius (**AMBO**); and the chorus that resounds is Alleluia!

Ἀλφεσίβοιας (Ἀλφειός Βοιαί) "those dwelling in Boiae on the Alpheus" (the former being a city, and the latter a river in Laconia), a descriptive term for "Lacedemonians." Homer (Il. xviii-593) uses the word in the same sense to express the same Alleluiah!

28. In conclave with pious women, or in the solitude of the country, his constant prayer will be "Glory! Alleluia!"

29. quoad montes aper amabit
quoad fluvios piscis amabit
quoad thymo apes pascent

quoad rore cicadae pascent

In the same **AMBO** that permits those, abide "Glory!" "the Name" and "Alleluiah!"

30. "He hath made a remembrance of his wonderful works, being a merciful and gracious Lord; he hath given food to them that fear him." Ps. CV. 4, 5.

31. Vergilius gives a fragilis cicuta (**AMBO**) that taught formosum Corydon ardebat Alexim, and
cujum pecus? utrum Meliboei?

32. His other self gives in return a pedum formosum (or symbola formosa)
paribus nodulis atque aere.

This "symbol"—the trabecla or "small cross" (made, like those of to-day, of wood and brass)—could not be obtained by any one *outside the Christian cult* (ἀντὶ γένος), no matter how friendly or lovable he or she might be in other respects.

Cipher Reading.

MBO TVICCIOO NIICCC-CC IVIBO;
NIICIOO TVICCD-CC, TV-PC-O

IVIICDO MICICO NIICCICC-CC
NIIOICCO
AIVIICD I-TV-VICO TINIICC-CC
ANIIOICC

NIICCCCO IVIICCOO
ANIICCCC AIVIICCO

N-ID-DO VV-ICI-CO IVIICCICO
AMPCO ANIICCICC

NIBO N-IIC-CCO NIICC-CC-O
ANIB VINIPCC (VII=M) ANIICC-CC

NIICCIOO TVICIOO NIIOCCO
ANIICCIO ATVICIO ANIIOCC

ANIICI-CO TITVIOI-CC-O; ANIIOC
TIVVICD ANIICIO;
AVVI-CD-O (CD=R); AVVICO.
ATV-ICI-CO ATVI-CC-ICO
TITVICCI-CC-O ANIICCICO;
AVVIOCCO.

ATVBO ANII-CC-DO V-IM-BO AMDICO;
ATVBO ITVVPCO I-TV-VIC-CC;
ATVBO TI-MI-CC-O AMBO
ANIICC-CC-O;
ATVBO AVVDDO (DV, DV= RR)
AVVIODO

AVVICIC-CC TIVVBO
I-TV-VI-CC-CCCC VINIICCO
ATVIOICO AMICO-CC.
VIMBO ATVBO; VIMI-CD-O AMIOICCO

VIMDDO, note 31; (AVVIO-CC-CC AMICCIOO),
AVVICDO TINIICCO ATVBO A-MI-CD-O
AVVICCIOO.

We close this chapter with the invocation of Aratus; and the reader will see for himself that Paul, when speaking in the Areopagus, did not quote a pagan astronomer but a Christian preacher.

'Ex Διὸς ἀρχώμεσθα· τὸν οὐδέποτ' ἄνδρες ἐῶμεν 1
ἀρρητον. μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί, 2
πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα
καὶ λιμένες· πάντη δὲ Διὸς κεχρήμεθα πάντες,
τοῦ γὰρ καὶ γένος ἐσμέν.

From Life do we begin: men such as we
Ne'er let Him pass unnamed. Our roads, our marts,
The sea, the creeks—all those are full of Life;
And everywhere we all have Life proclaimed,
For we his creatures are.

NOTES.	*Cipher Reading.*
1. He begins from **ΕΚ ΔΙΟΣ** and proceeds to name Him who is "the Life."	
2. *πᾶσαι ἀγυιαὶ* (**ΕΚΔΙΟ**) are filled with *Ἰησοῦς Χριστός*;	ΕΙΛ-ΙΛΙ-Ο ΤΙ-ΙΙΛ-ΔΙ-Ο;
πᾶσαι ἀγοραὶ (**ΕΚΔΙΟΙ**) are filled with *Ἰησοῦς Χριστός*;	ΤΙ-ΙΝΑΛΙΙΟ ΙΚΣΙΛΔΙΟ.
θάλασσα and *λιμένες* (**ΕΚΔΙΟΣ**) are filled with *Ἰησοῦς Χριστός*;	Π-ΙΙΛ-ΔΙ-ΟΙ ΕΙΛΛΙΙΟΙ;
ἄνδρες (**ΕΚΔΙΟΝ**) themselves proclaim *Ἰησοῦς Χριστός*;	ΕΙΛΔΙΟΝ;
and are *γένος* "*ἐκ Διὸς*".	Ε-ΙΛΙ-ΛΙΟΝ ΓΙΓΚΛΙΙΟΝ.
	ΕΚ-ΙΛΙ-ΟΝ.

CHAPTER VIII.

UTTERING THE WORDS OF POWER.

How names, and especially the seven names so intimately bound up with the Promise and the Promised One, could be concealed and still kept prominently before the eye and ear, has been explained and illustrated in the preceding chapter. A careful perusal of the examples given in it shows how easy it was for one class of readers, biased by Pagan ideas and false intent, to interpret the poets after a fashion of its own; and for another class, trained in religious truth and watchful of the hidden names, to construe them in quite a different manner.

The same painstaking and ingenious diction, the same deceitful pauses and choice of words, and especially the same inner application of certain terms, that enabled the poets to defy the veto as regards the Name, enabled them to defy it in dwelling upon and invoking the Almighty, in mapping out the principal incidents connected with the coming, life, and death of our Lord, and in giving us incidentally an insight into the deep piety with which they were inspired, the difficulties and dangers under which they wrote, and the artificial language which they were compelled to have recourse to.

The second chapter of this work closed with the remark that an ultra proof of Paganism on the part of the poets is furnished by an invocation of Aratus addressed to Zeus. There are many other similar invocations—some to Zeus, some to Apollo—besides this of Aratus: they are found in Homer, Hesiod, the Tragedians, the Latin epics; and while one and all breathe admittedly of the sublime and pure, they are addressed to those deities, and thus furnish (it is said) a basis for belief in the pantheistic tendencies of the writers. The weight and worth of such a saying must be measured in the scales of intent; and the balance so long used by say-mongers for testing the poets has been found so far to be wondrously defective and out of order. It would be well, then, to change our scales: to do so, we have only to change "the intent"—and in doing this, we will have done much. Is it abso-

lutely necessary, in professing our Maker, to say Θεός or *Deus,* or God? Is "my unfailing hope" idolatrous? Is "Spirit! whose life-sustaining presence fills" pantheistic? Is "the great Physician" pagan? But—we know to whom they apply. Just so; and so did Aratus and Homer and all others know to whom was applicable such a term as Zeus and Apollo.

Let us review a portion of what has already been written. It was pointed out how the nations of old, tiring of the truth, demanded Gods from their priests—how the priests, yielding to the cry, gave them for deities the philosophical abstractions and scientific entities that had been culled from what was originally written in "The Science of religion"—how from this innocent nomenclature there emanated a Pagan worship (gross and sensual in some cases, refined and mild in others) that had, as a rule, two principal deities, symbolical of "life" and "light"—how, in the Greek worship, those two were respectively called Zeus and Apollo—and how, though the deistic notion regarding those overshadowed the symbolical one in the minds of the unlettered vulgar, the reverse was true in the case of the educated sceptics. To these last Zeus was only "life"; a mode of being, varied in aspect and limited in existence; a something worth desiring, contemning, or getting rid of, as the case might be:

> "A hopeful, a joyful, a sorrowful stave,
> A launch, a voyage, a whelming wave,
> The cradle, the bridal-bed, and the grave."

The best-living among those doubters felt satisfied with the idea that a good life on earth ought insure them an Elysium (if such there really was), and would make no difference here or hereafter, if nihility was the end of all.

To the true believer, however, Zeus was a more serious affair, a something besides the mere being, doing, dying of vitalized matter on this world's stage. It was more than these—it was that which was "hid with Christ," and "bound in the bundle of life" with God—that which, with its hopes and joys and sorrows, each individual should cheerfully submit to and carry to the end, if he wished to abide in that repository and be bound for ever in that bundle—and, finally, Zeus was to them the One who, in the words of Moses, "is thy life," and who ratified the same by declaring "I am the resurrection and the life."

The poets had thus a choice of meanings when they mentioned Zeus, seeing that the word could stand for

1. The head of the pagan Pantheon.
2. Vitality, and its various manifestations.
3. The past, present, and future of transitory being.
4. Social position.
5. Man, singly, collectively, and in the abstract.
6. Eternal happiness.
7. God—"the Life."

The first of those was current among the vulgar, and so, according to its understanding, was the sixth: those two and the intervening senses were understood by the educated profane: but the seventh was the peculiar and secret possession of the true believer; and the poets' readers were never at a loss to understand from the context when and where Zeus meant "life" or "the Life."

As with Zeus, so was it with Apollo, since it represented

1. A Pagan god, ranking next to Zeus.
2. Physical light.
3. Daytime.
4. Direct vision, or open view.
5. One conspicuous for knowledge—"a light."
6. Enlightenment.
7. God—"the Light."

Through those esoteric meanings—"the Life, the Light"—attached to Zeus and Apollo, not only was the pure "Science of religion" avenged for the desecration of its nomenclature, but Paganism itself, sapped thus at the very roots, was made slavishly subservient to the truth. Shielded by those names, the poet could write much that otherwise he could not, and freely—who of tyrants would dare to say that Zeus and Apollo were interdict!—since the nice distinction was a thing unknown to the profane. Shielded by those we find throughout the classics many of the most exalted aspirations to the Godhead, and embellished with the distinctive epithets and infinite attributes attached to Deity alone.

Where, for instance, is there a parallel in any language for brevity and sublimity to line 412, Iliad II.? In one single verse, the grandest possibly ever written, does the poet hymn the glory, power, majesty, and effulgence of the Supreme Being; and the first three words are so onomatopoetically constructed as to make the *"Jesu Criste!"* sensitive to and swell upon the ear:

Ζεῦ κύδιστε, μέγιστε, κελαινεφές, αἰθέρι ναίων

O Life, in glory clad, omnipotent,
Throned in the clouds, and dwelling in the light!

Here is a passage from Aeschylus, in which the providence, justice and consoling strength of the Most High are embodied:

Τὸν ὑψόθεν σκοπὸν ἐπισκόπει,
φύλακα πολυπόνων
βροτῶν, οἳ τοῖς πέλας προσήμενοι
δίκας οὐ τυγχάνουσιν ἐννόμου.
Μένει τοι Ζηνὸς ἱκτίου κότος
δυσπαράθελκτος παθόντος οἴκτοις.

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Look to the Providence that is on high,
Protector of those heavy-laden men
Who, neighbors near unto their fellows, find
The scales of equity not balanced fair.
Upon the sufferer's groans, rest sure, awaits
The bitter wrath of Life, the Paraclete.

Euripides invokes the majesty, omnipotence, and inscrutable nature of his God—bows down in fervent prayer—and concludes with a paraphrase of the Psalmist. "And the heavens shall declare his righteousness; for God is judge himself."

Ὦ γῆς ὄχημα κἀπὶ γῆς ἔχων ἕδραν,
ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι,
Ζεύς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν,
προσευξάμην σε· πάντα γὰρ δι' ἀψόφου
βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

Troad. 884.

O Life! earth's prop! whose footstool's on this globe!
Inscrutable where'er, whoe'er Thou art!
Be Thou the primal must of all that is,
Be Thou the wisdom of what's made to live,
In fervent prayer have I Thee besought:
For through mysterious way of thine is brought
To strict account each mortal deed and thought.

"Who may stand in thy sight, when once thou art angry?" is asked in Psalm LXXVI. 7. Sophocles puts the same question, dwells upon the power, providence, eternity and glory of the Lord; and concludes with a paraphrase of Prov. XXIV. 16. "For a just man shall fall seven times."

Τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία **κατάσχοι,**
τὰν οὔθ' ὕπνος αἱρεῖ ποθ' ὁ πανταγήρως
οὔτ' ἀκάματοι θεῶν
μῆνες; ἀγήρῳ δὲ χρόνῳ δυνάστας
κατέχεις Ὀλύμπου
μαρμαρόεσσαν αἴγλαν,
τό τ' ἔπειτα καὶ τὸ μέλλον
καὶ τὸ πρὶν. ἐπαρκέσει
νόμος ὅδ'. οὐδὲν ἕρπει
θνατῶν βιότῳ πάμπολύ γ' ἐκτὸς ἄτας.

Antig. 605.

O Life! whoso of men can stand in pride
Against thy might, which sleep, enfeebling sleep
Ne'er seizes, nor the tireless months of gods?
But Thou, for ever and for ever Lord,
Thou the I Am, the Will Be, and the Was,
Hast heaven's effulgent light within thy hands.
And this commandment ever will hold good:
"Within the life of things that breathe there's nought,
Howe'er so great, that moves quite free from sin."

Deuteronomy (V. 9) pictures the God of all judgment: "I am the Lord thy God, a jealous God, visiting the iniquity of the fathers upon their children unto the third and fourth generation of them that hate me."

Solon, in part of his Ὑποθῆκαι, is equally graphic and concise:

Τοιαύτη Ζηνὸς πέλεται τίσις· οὐδ' ἐφ' ἑκάστῳ
ὥσπερ θνητὸς ἀνὴρ γίγνεται ὀξύχολος·
αἰεὶ δ' οὔτι λέληθε διαμπερές, ὅστις ἀλιτρὸν
θυμὸν ἔχῃ· πάντως δ' ἐς τέλος ἐξεφάνη.
Ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· εἰ δὲ φύγωσιν
αὐτοὶ μηδὲ θεῶν μοῖρ' ἐπιοῦσα κίχῃ,
ἦλυθε πάντως αὖθις. ἀναίτια ἔργα τίνουσιν
ἢ παῖδες τούτων ἢ γένος ἐξόπίσω.

In this way or in that Life's judgment moves.
He comes on each, though not with hasty wrath
Like mortal man; never for good and aye
Has He forgot the wicked-minded one,
But in the end at least displays himself.
He has dealt punishment forthwith as well,
And dealt it later on; and should the chiefs
Escape, and should the gods' impending doom
Not light upon their heads, then Life at least
Comes on them in the gulf of future time:
For deeds committed without solid grounds
They, or their sons, or later kin, atone.

Here is a rational illustration of the Unity. Mortal man can lay no claim to being ever "the same"; even the bad are not always bad, nor are the good always good. There is only one who is "the same," says Sophocles, and that is God. He, who with infinite wisdom gave up the Son whom He loved, and He, who with infinite mercy laid down his life for mankind whom He loved, acted from the same motive—and must consequently be "the same" in every respect. "Where is this One?" he asks; "the wicked we can see in a day, and every day; but where is the Just One? He will come—in the fullness of time."

Οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
χρηστοὺς νομίζειν, οὔτε τοὺς χρηστοὺς κακούς·
φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω
καὶ τὸν παρ' αὐτῷ βίοτον ὃν πλεῖστον φιλεῖ.
ἀλλ' ἐν χρόνῳ γνώσῃ τάδ' ἀσφαλῶς, ἐπεὶ
χρόνος δίκαιον ἄνδρα δείκνυσιν μόνος.
κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοίης μιᾷ.

Oedip. Tyr. 609.

For since 'tis false to deem the bad as not
At random good, the good as never bad,
I therefore call *the same* the One who gave
His dear beloved Son, and Him who gave
His life up for the one whom best He loved.
But thou wilt surely know those things in time,
Since time alone the Man of Justice shows.
The sinful man you may see any day.

The Promise, the Coming, the life, surroundings, death and resurrection of our Lord were all matters of deep thought, anxious converse and keen controversy to those men of former days. There was no dogma of their faith that was not tested in the crucibles of "quaero—propono—affirmo—nego—objicio—respondeo"; and knowing what we do of the Greek intellect, its habitude and power of discrimination, and its characteristic tendency to follow and run down every question to a point where reason could rationally exercise its faculties, we need not be surprised at the conclusions to which they arrived. How much they were indebted to an occult study of the Jewish Bible, or to that of other existing records, is not known—perhaps never will be known, unless it be found that the same mode of writing and concealing the Name and names, which was practised by Greek and Roman authors, was also practised by those who wrote the Jewish testament and the oldest existing records among the Chaldeans, Egyptians, Persians, Hindoos and Chinese. The possibility and probability of such being really the case must not be hastily rejected or too quickly brushed aside. The Latins assuredly acquired it from the Greeks. From whom did the Greeks obtain the art? Greek and Roman writers resorted to it through fear of the temporal powers. Was there not as much, if not more absolute power among the peoples mentioned? And were there not sages and poets in their midst? And are not the writings of those poets and sages occupied with the same moral, social, philosophical and veiled religious questions that permeate Latin and Greek literature? The Barta Chastram, a sacred poem of the Hindoos, and written about 600 B. C., contains the following prophecy—and the close resemblance between Jesoudou and Jesus, Scandilam and Bethlehem (words meaning in their respective tongues "the bread of the house" and "the house of bread") will be noticed:

> "There shall be born a brahma in the city of Scandilam: he shall be Wichnou Jesoudou. . . . Then, that which is impossible to any other than him, this Wichnou Jesoudou, brahma, living among those of his own race, shall purge the world of sinners, will make justice and truth reign, will offer sacrifice."

It is rational to suppose that he, who wrote those words *openly*, must have written still more to the purpose in concealed

speech; and the same remark applies to the following phrases from the Chinese books:

"We must wait for this man, and then there will be perfection: therefore it is said 'Without supreme virtue, the supreme law will not take root.' One hundred chi [three thousand years] have passed waiting for this holy man. . . . Then the glory of his name shall inundate the Middle Empire like an ocean; it shall reach barbarians and strangers and all places where vessels and chariots go."

Confucius writes thus:—

"I Khieou, I have heard it said that in western countries there shall be a holy man who, without exercising any act of government, will prevent all trouble. . . . No man knew how to speak his name; but I Khieou have heard that this was the true saint."

The presumptive arguments are in favor of the wide-spread dissemination of the Name, with the same modus agendi, and with the same nice deceit of ambiguous diction; and it cannot, nor ought not now be a very difficult matter to examine and decide by those who are proficient in those eastern tongues. Judging by a mere translation, it looks as if certain names were hidden, after the manner alluded to, in many parts of the Old Testament—the Psalms, for instance, the Song of Solomon, and elsewhere; and as if the same was the case in that portion of the Assyrian story relating the descent of Ishtar into Hades, which reads thus:

"When her mind has grown calm, and her anger has worn itself away, awe her with the names of the great gods! Then prepare thy frauds! Fix on deceitful tricks thy mind! Use the chiefest of thy tricks! Bring forth fish out of an empty vessel!"

This is evidently the language of concealment.

To get back, however, to our peculiar subject, here are some extracts directly bearing on the Promise, Coming, surroundings and incidents connected with the mission of our Lord on earth.

Our own favorite appellation—"the Saviour"—has not been passed by in classic literature. The following expressive passage from Aeschylus embraces not only the term but also the paternity and filiation of the Most High God, and closes with an allusion to

the birth place of Christ and the season in which the Nativity would occur:

Λέγοιμ' ἄν ἄνδρα τόνδε τῶν σταθμῶν κύνα,
σωτῆρα ναὸς πρότονον, ὑψηλῆς στέγης
στύλον ποδήρη, μονογενὲς τέκνον πατρὶ·
καὶ γῆν φανεῖσαν ναυτίλοις παρ' ἐλπίδα·
κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος,
ὁδοιπόρῳ διψῶντι πηγαῖον ῥέος.

Agam. 896.

Him would I speak of, Guardian of the folds
And guiding Saviour of this life-boat ours,
Of Him, the empyrean's prop and stay,
The only One Begotten by the Sire:
And of that land, to mariners a hope;
That wintrish day so glorious to behold,
A bubbling spring for pilgrim parched with thirst.

Euripides preaches the eternal Design, and a Redeemer to come:

Ἀλλ' οὖν ἔχει τοι σχῆμα, κἀν ἄπωθεν ἡ
ἀνὴρ ὁ χρηστός, δυστυχοῦντας ὠφελεῖν.

Iphig. in Aul. 984.

But surely, surely, there's a grand design;
And in it, distant far, the Good Man was
To aid the wretched.

Ὅμως δ' ἔχει τι σχῆμα, κικλήσκειν θεούς,
ὅταν τις ἡμῶν δυστυχῆ λάβῃ τύχην.

Troad. 470.

And yet there is a scheme (to quote the gods),
When some One would take up our hapless lot.

"Seek and you shall find" is the burden of what Aeschylus writes; but, adds the poet, it is well to bear in mind that unwavering belief in the Coming is all-essential—whether for the one who seeks to fortify himself beforehand with rational proofs

of the event, or for him who simply yearns for it. The Coming is for *all;* the Coming must be, and will be in time:—

Δίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν ἐπιῤῥέπει· τὸ μέλλον δ'
ἐπεὶ γένοιτ' ἂν ἥλυσις, προχαιρέτω,
ἴσον δὲ τῷ προστένειν.
τορὸν γὰρ ἥξει σύνορθρον αὐγαῖς.

Agam. 249.

Justice inclines to those who've spent their lives
In searching for the truth; but whensoe'er
The Coming may occur, hail, ere it comes,
That which *will be,* and will be shared alike
Be every one who yearns beforehand:
For come it will—the dawn so clear with light.

Sophocles adds his tribute of information to the general stock. He knows and believes that the Son (τὸ νεάζον), his Redeemer, liveth; and that He will yet stand on earth. But when? No pious psalms of a godly man will hurry the arrival, no lamentations of an humbler soul, no sighs or sobs of those who wait expectant. Heaven and the immortal Author of life will retain the Messiah—until Joseph the man-virgin, and Mary his spouse, appear and are called upon by God to take up their destinies:—

Τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται
χώροισιν αὐτοῦ, καὶ νιν οὐ θάλπος θεοῦ,
οὐδ' ὄμβρος, οὐδὲ πνευμάτων οὐδὲν κλονεῖ·
ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον
ἐς τοῦθ' ἕως τις ἀντὶ παρθένου γυνὴ
κληθῇ, λάβῃ τ' ἐν νυκτὶ φροντίδων μέρος,
ἤτοι πρὸς ἀνδρὸς ἢ τέκνων φοβουμένη.

Trachin. 144.

The Child is fostered in his own abodes:
No ardent language of a godly soul,
No rain of tears, no sighs, can move Him yet;
But with delight He glads unruffled Life
Up to the time when some man-virgin's spouse
(In dread before of children or of man)
Be called on in her turn, and take at night
Her own allotted portion of life's cares.

It is well to note that κακόν and κακά, malum and mala, are terms applied by Greek and Latin writers to words and phrases that *lure* the pagan through their ordinary sense, but are big with hidden meaning for the initiated. γυνή, for instance, would imply "a woman" to the former class, and "*the* woman" to the latter; and Euripides, taking the Virgin for his topic, begins by commenting on the fact that γυνή is "a lure of the biggest kind," since it permits him to speak as he does of *the one woman* in whom he and his fellows were so deeply interested. Having thus imbued the profane and Christian minds with different ideas from the start, he proceeds to tell the familiar story—how Mary, "full of grace," would conceive through God; and how Joseph, the carpenter and man-virgin, would take the defenceless (ατήρος) Child, and "put all household bliss aside." The entire extract is documentary evidence of how the Immaculate Conception, the transcendent mystery of the Incarnation, and the marital relationship between the mother and the guardian of the Child were mooted and discussed by the Greek mind long before Mary and Joseph were born in the flesh; and how there was an opinion among some writers, including Euripides (for he says "ἔχει δ' ἀνάγκην * * * ῥᾷστον δ' ὅτῳ τὸ μηδέν"), that Joseph would be a eunuch.

Τούτῳ δὲ δῆλον ὡς γυνὴ κακὸν μέγα·
προσθεὶς γὰρ ὁ σπείρας τε κἀκθρέψας πατὴρ
φερνὰς ἀπώκισ' ὡς ἀπαλλαχθῇ κακοῦ.
ὁ δ' αὖ λαβὼν ἀτηρὸν εἰς ᾿Ομους φυτὸν
γέγηθε κόσμον προστιθεὶς ἀγάλματι,
καλὸν κακίστῳ, καὶ πέπλοισιν ἐκπονεῖ
δύστηνος, ὄλβον δωμάτων ὑπεξελών.
ἔχει δ' ἀνάγκην· ὥστε κηδεύσας καλοῖς
γαμβροῖσι χαίρων σώζεται πικρὸν λέχος
ἢ χρηστὰ λέκτρα, πενθεροὺς δ' ἀνωφελεῖς
λαβὼν πιέζει τ' ἀγαθῷ τὸ δυστυχές·
ῥᾷστον δ' ὅτῳ τὸ μηδέν· ἀλλ' ἀνωφελὴς
εὐηθίᾳ κατ' οἶκον ἕδρυται γυνή.
Σαφὴν δὲ μισῶ· μὴ γὰρ ἔν γ' ἐμοῖς δόμοις
εἴη φρονοῦσα πλείον ἢ γυναῖκα χρή,
τὸ γὰρ κακοῦργον μᾶλλον ἐντίκτει κύπρις
ἐν ταῖς σοφαῖσιν. Ἡ δ' ἀμήχανος γυνὴ
γνώμῃ βραχείᾳ μωρίαν ἀφῃρέθη.

Hipp. 627.

This shows how great a lure the woman is:
For He, the Father, who made choice of her,
Who through her had begotten and waxed great,
Sent gifts of grace from his own home, that she
Might from iniquity be far removed.
And he, who sheltered the defenceless Child,
Rejoiced in adding to the statue grace,
Beauty unto the meanest thing that is,
And, in the hardest straits, toiled for their clothes—
He who had put all household bliss aside.
It must be so (just as the one allied
To noble kin will gladly for himself
The hard bed rather than the soft one keep,
While he, allied to kin that have no hopes,
Urges for his own comfort lack of means);
And impotency's easiest for such
As he: but, hopeless lost in innocence,
His spouse is consecrated to the home.
The merely prudent female I detest;
For in my house a woman should not be
More knowing than a woman it beseems,
Since 'mongst those prudent ones concealed desire
Begets a wickedness far greater still.
But irresistible the woman who,
In our poor judgment, has been kept from sin.

Homer supplies an instance where the same set of words tells one story to the uneducated pagan, another to the mere scientist, and still a third to the Christian.

Venus, wounded by a mortal man (Diomede), ascends to Olympus and tells her grievance to Dione who consoles her thus:—

Τὴν δ' ἠμείβετ' ἔπειτα Διώνη, δῖα θεάων·
τέτλαθι, τέκνον ἐμόν, καὶ ἀνάσχεο κηδομένη περ·
πολλοὶ γὰρ δὴ τλῆμεν Ὀλύμπια δώματ' ἔχοντες
ἐξ ἀνδρῶν χαλέπ' ἄλγε' ἐπ' ἀλλήλοισι τιθέντες.
Τλῆ μὲν Ἄρης ὅτε μιν Ὦτος κρατερός τ' Ἐφιάλτης,
παῖδες Ἀλωῆος, δῆσαν κρατερῷ ἐνὶ δεσμῷ·
χαλκέῳ δ' ἐν κεράμῳ δέδετο τρισκαίδεκα μῆνας·
καί νύ κεν ἔνθ' ἀπόλοιτο Ἄρης ἄτος πολέμοιο,
εἰ μὴ μητρυιή, περικαλλὴς Ἠριβοια,
Ἑρμέᾳ ἐξήγγειλεν· ὁ δ' ἐξέκλεψεν Ἄρηα
ἤδη τειρόμενον· χαλεπὸς δέ ἑ δεσμὸς ἐδάμνα.
Τλῆ δ' Ἥρη, ὅτε μιν κρατερὸς παῖς Ἀμφιτρύωνος
δεξιτερὸν κατὰ μαζὸν οἰστῷ τριγλώχινι
βεβλήκει· τότε καί μιν ἀνήκεστον λάβεν ἄλγος.
Τλῆ δ' ἀΐδης ἐν τοῖσι πελώριος ὠκὺν οἰστόν
εὖτε μιν ὠὐτὸς ἀνήρ, υἱὸς Διὸς αἰγιόχοιο,
ἐν πύλῳ ἐν νεκύεσσι βαλών, ὀδύνῃσιν ἔδωκεν.

Divine Dione then addressed her thus:
"Endure, my child, and suffer, though aggrieved.
Many of us who hold Olympian homes,
Receiving each in turn afflictions sore,
Have long endured them on account of man.
Mars suffered, when the Aloean twins,
Otus and hardy Ephialtes, penned
Him fast in durance vile. Confined was he
For thirteen cycles in a clayey dome
As hard as brass: and now it might have chanced
That battle-loving Mars had perished then,
Did not their step-dame, Eriboea fair,
Make known to Mercury what was within.
He rescued Mars, by this time all tired out;
But harsh confinement served to tame him well.
And Juno suffered, when Amphytrion's son,
Endowed with mighty strength, had struck her breast,
The right hand breast with its tricuspid load:
Incurable distress then held her fast.

And He, the wonderful, unknown 'mongst them,
Endured the fleeting load, when this same man,
The son of lordly life, gave Him to pains,
Hauling Him to the gate among the dead.

NOTES.

1. δῖα θεάων — for ΔΙΟΝΕ points Ἰησοῦς Χριστός, Σωτήρ.
2. Our earth and its aerial envelope have time and again been subjected to and violently disturbed by internal and external forces acting in such a manner on its density, nature, form and appearance as to change the one-time luminous orb into an opaque spheroid. For whom was this transformation effected? For man.
3. Volcanic energy has played an important part in the formation of our globe by relieving the inward strain, thickening and consolidating the crust, raising up huge mountains to guard the confines of continents and ward off tempestuous gales, and by forming a friable and luxuriant soil for vegetation.
   For whom was the Mars of elemental fire thus working? For man.
   The fierce outbreaks, that were more or less continuous from Metamorphic to Tertiary time, ceased in Post-tertiary days, and a period of rest ensued that was marked by the full outline of continents, shaping of our present water-courses, by terraces and raised beaches.
   For whom were the craters closed? For whom was liquid trap kept beneath the surface by lateral *thrust* (Ὦτος—οὐτάω) and by the *incubus* (Ἐφιάλτης) of downward pressure? For whom was the Mars of destructive fire thus imprisoned in mountainous domes of baked and hardened clay? For man. And though the volcano still breaks out sporadically, and though *the preliminary rumbling* (Περίβοια—ἠέρια βοή) of imprisoned steam and gases tells us that the Mercury-like lava is running up the pipe in order to deliver the Mars of fire, still the fierceness and frequency of volcanic action are less than in pristine times—the Mars of fire has been tamed, as it were.
4. And Juno—the mythological equivalent for *the dry land* of our globe—suffered too, and repeatedly. Many times had she been sunk beneath the waves; and it is matter of geological record that once, in the early Tertiary period, when the *Western Hemisphere* (or *left breast*) lay intact, the right breast, with its tricuspid load of Europe, Asia and Africa, was carried down to the depths of ocean, there to be distressed by the agencies of destructive disintegration.
   For whom was this done? For man.
5. "And once in after ages," exclaims the poetic seer, warming to his theme, "was the load of this world borne by a wonderful Being (true God and true man), who was unknown among those sons of Adam ("The world knew him not." John I. 10), and who was hauled by them to Golgotha."

αὐτὰρ ὁ βῆ πρὸς δῶμα Διὸς καὶ μακρὸν Ὄλυμπον,
κῆρ ἀχέων, ὀδύνῃσι πεπαρμένος· αὐτὰρ οἱστός 6
ὤμῳ ἔνι στιβαρῷ ἠλήλατο, κῆδε δὲ θυμόν.
τῷ δ' ἐπὶ Παιήων ὀδυνήφατα φάρμακα πάσσων
ἠκέσατ'· οὐ μὲν γάρ τι καταθνητός γ' ἐτέτυκτο.
σχέτλιος, ὀβριμοεργός, ὃς οὐκ ὄθετ' αἴσυλα ῥέζων, 7
ὃς τόξοισιν ἔκηδε θεούς οἳ Ὄλυμπον ἔχουσιν.

Il. V. 381.404.

But He, afflictions' fate-appointed end,
Pierced as he was with pains, ascended thus
To heaven and to Life's own dwelling place:
But on his shoulders strong had been impressed
That very burden; and it proved a cause
Of deep solicitude unto his mind.
And sovereign remedies against all ills
The Healer poured upon and saved this man—
For no way mortal had he been designed.
Benighted, reckless man! who did what was
Forbidden by decree, and heeded not;
Who has with guess-work vexed Olympian gods.

Those men of old had a knowledge equal if not superior to our own in all that pertained to mind, matter, and the philosophical, astronomical and geological building of this earth; and they were saturated with the conviction that much was expected from those to whom God had given much in the way of intellect and genius. In what direction? They did not think that the world would be benefited overmuch by telling of war, or love, or revenge, or headstrong passion, or rural pleasures, or other motives that rule the court, the camp, the grove. Such existed, and would probably exist until the end of time; and there was no lack of Pagan writers to spend life's wick on trifles that they loved. What men love most, they write of; and the God and word of God that the poets loved in heart, they wrote in poetry—disguised, it is true, but only from those who would have spurned the Word and

αἰγίοχος—Adam, the aegis-bearer or "lord of creation," to whom *dominion* over all other creatures was given (γαῖα ἔχω). πύλῳ εν νεκ.—Golgotha, where our Lord was crucified, signifies *"a skull,"* and (according to John XIX. 20 and Heb. XIII. 12) was situated *close to the city gate.* "He," continues the seer, "He, the destined death of original sin and woe (κῆρ ἀχέων), ascended to the heaven of heavens, and carried with him the tokens of Redemption—the stigmata of his crucifixion."

6. For whom was Calvary's victim pierced with nails and lance? For man: for his sake, and aeons previous to his existence, had the burden of the world been impressed on the shoulders of our Lord; and to save this man, the Saviour poured out a sovereign remedy—his own precious blood. And why all this for a mere creature? Because the Creator had given him an immortal soul.
7. He apostrophizes Adam who, by eating the forbidden fruit, forfeited the right of transmitting immediate knowledge, and left posterity the vexed creatures of guess-work (τόξοισιν)—of

> "Reason, the power
> To guess at right and wrong, the twinkling lamp
> Of wand'ring life, that winks and wakes by turns,
> Fooling the follower betwixt shade and shining."

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trampled on the preachers. While patriotic and law-abiding citizens, they distinguished what was Caesar's from what was God's, and formed of themselves an inner circle, a "gens humana" (as Horace puts it) that was bound together by the strong ties of religious fervor, a common interest and a common danger. Those men could not have written with the haste and ease of ordinary writers: every word had to be studied, every sentence to be weighed, in order to spread the light and still preserve the cacographic veil—to be studied and weighed lest obscurity should nullify desire, or desire focus light too manifestly on the obscure —to be studied and weighed lest over-timidity expose them to the contempt, and over-daring to the censure of the cult. It must have been a toilsome and a dangerous task; but they never faltered in their missionary endeavors, and there was an irresistible fascination for those strong swimmers to see which of them

could breast the current best and get closer to the danger buoys without being carried beyond by their own impetuosity or the back-wash of the waves. Every now and again we get glimpses like the following into the lives, motives, sufferings, hopes and aims of this inner circle. Euripides comments upon society at large and (through an ingeniously lettered division of ΜΕΡΙΔΕΣ into ΜΕΡ, ΕΡΙΔΕ, ΛΕΡΙΔΕΣ) divides it into three classes:—the upper class—ὄλβιοι and δεινοί (ΛΛΠΙΙΟ and ΝΙΤΙΙΙΟΙ)—that possesses wealth and influence, acknowledges no God, and persecutes the cult; the lower class—ἀνωφελεῖς (ΛΙ=ΤΙ=ΙΟΙΛΙΙ=ΤΙ=ΝΙ), that goes with the tide; and the Christians—χριστιοί (ΓΙΓΙΟ=ΙΛΙ=ΙΣ), midway between the other two divisions—who yearn for higher and better things, are loyal to their God, and are consequently loyal to existing law and order in the state:

Τρεῖς γὰρ πολιτῶν μερίδες· ὁι μὲν ὄλβιοι,
ἀνωφελεῖς τε πλειόνων τ' ἐρῶσ' ἀεί.
ὁι δ' οὐκ ἔχοντες καὶ σπανίζοντες βίου
δεινοί, νέμοντες τῷ φθόνῳ πλεῖον μέρος
εἰς τοὺς ἔχοντας κέντρ' ἀφιᾶσιν κακά,
γλώσσαις πονηρῶν προστατῶν φηλούμενοι.
Τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις,
κόσμον φυλάσσουσ' ὄντιν' ἂν τάξῃ πόλις.

Supp. 238.

Of citizens there are divisions three—
The happy rich, the struggling poor, and they
Who yearn constantly for better things.
The mighty, owning not and lacking Life,
Devoured with hate, deluded by the tongues
Of knavish leaders, aim calumnious shafts
Against the ones who hold the better share.
And midway in those three divisions is
The one that keeps our cities safe and guards
Whatever code of law the state enacts.

Does the following savor of polytheism? "The believers in One God," exclaims Sophocles, "change not, age not, die not! Everything else—earth, men, their beliefs and opinions—is subject to decay and change":

Ὦ φίλτατ' Αἰγέως παῖ, μόνοις οὐ γίγνεται
θεοῖσι γῆρας οὐδὲ κατθανεῖν ποτε.

τὰ δ' ἄλλα συγχεῖ πάνθ' ὁ παγκρατὴς χρόνος.
φθίνει μὲν ἰσχὺς γῆς, φθίνει δὲ σώματος,
θνήσκει δὲ πίστις, βλαστάνει δ' ἀπιστία,
καὶ πνεῦμα ταὐτὸν οὔποτ' οὔτ' ἐν ἀνδράσιν
φίλοις βέβηκεν οὔτε πρὸς πόλιν πόλει.
τοῖς μὲν γὰρ ἤδη, τοῖς δ' ἐν ὑστέρῳ χρόνῳ
τὰ τερπνὰ πικρὰ γίγνεται καὔθις φίλα.

Oedip. Col. 607.

For monotheists, child of Aegeus dear,
Old age is not, nor theirs it is to die.
Resistless time commingles all things else.
Alike decays the body's strength and earth's;
Religion dies and irreligion blooms;
And never has the Spirit gone the same
To friendly peoples or to state with state:
For now to some, to others later on,
Sweet things are sour, and pleasing once again.

When and by whom was the cipher invented, and rules laid down for cryptic writing? The ancients themselves were unable to solve the question; for Sophocles (who flourished B. C. 450) distinctly asserts that "no man knows their date or origin; they existed from the musty past; they were handed down *by word of mouth*" (ἄγραπτα):—

Οὐδε σθένειν τοσοῦτον ᾠόμην τὰ σὰ
κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῆ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
οὐ γὰρ τι νῦν γε κἀχθές, ἀλλ' ἀεί ποτε
ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου φάνη.

Antig. 453.

Nor did I deem your edicts of such force
As did I that the rules, unwrit and safe,
Of gods could outmanœuvre mortal man.
Those rules are not a something of to-day,
Or yesterday, but flourished through all time:
And no man knows from whom or whence they came.

Philemon pours out the true Falernian; and the draught, though not a long one, is strong enough to intoxicate the unbiased seeker after knowledge, since it is the triple distilled essence of all that we have argued so far—poetic discourse, capable

of being rendered in two ways; a cipher, with three chief factors, Division, Substitution, Transposition; and an unvarying intent on the writers' part to spread the light and call upon the Name of their God. It is addressed to Nikerates, a fair representative of the modern reader who willingly concedes the great genius and varied learning of the ancients, but denies their worship of a One God, scouts the idea of their having had any knowledge of a Redeemer to come, and (with a confidence begotten of his own reading and that of others) boldly asks "When, where, and by what classic writer has the Christ been named or alluded to?" Philemon thus replies:—You are the slave of custom; you see only through the eyes of others. While ancient song holds but one verbal ground or set of words, there are two meanings attached to those words, one for the profane, another for the cult; and if you want the latter, you must *divide, substitute, transpose* (ἅρπαζ', κλέπτ', κύκα), and be imbued solely and entirely with *good intent* (μηδὲν πλανηθῇς). Do this: the poet will do the rest —for his one and only aim is to tell the truth and to write the Name of Him who will die for sinners.

The reader will notice the skilful use of ᾠδήν and ᾠδοῦ for ἀοιδήν and ἀοιδοῦ, whereby the ambiguous meaning is preserved. The contraction is similar to and justified by ᾠδή and ᾠδός for ἀοιδή and ἀοιδός, and by ᾄδω for ἀείδω.

Οἴει σὺ τοὺς θανόντας, ὦ Νικήρατε,
τρυφῆς ἁπάσης μεταλαβόντας ἐν βίῳ
πεφευγέναι τὸ Θεῖον ὡς λελῃθότας;
ἔστιν δίκης ὀφθαλμὸς ὅς τὰ πάνθ' ὁρᾷ.
καὶ γὰρ καθ' ᾠδὴν δύο τρίβους νομίζομεν,
μίαν δικαίων, χατέραν ἀσεβῶν ὁδόν.
εἰ γὰρ δίκαιος κἀσεβὴς ἔξουσιν ἴσον,
ἡ γῆ δὲ καλύψει τοὺς δύο τῷ παντὶ χρόνῳ,
ἅρπαζ' ἀπελθών, κλέπτ', ἀποστέρει, κύκα.
μηδὲν πλανηθῇς· ἔστι κἂν ᾠδοῦ κρίσις,
ἥνπερ ποιήσει, Θεὸς ὁ πάντων δεσπότης,
οὗ τ' ὄνομα φοβερὸν, οὗ δ' ἂν ὀνομάσαιμ' ἐγώ,
ὃς τοῖς ἁμαρτάνουσι πρὸς μῆκος βίον
δίδωσι.

Ex incert. Comoed. 360.

Dost think, O Nikerates, that the dead,
Who mastered all that is refined in life,
Have, as 'twere mindless, passed the Godhead by?
'Tis custom's eye that everything beholds.

For two ways, truly, we employ in song,
One for the just, and one for the profane.
Now, since the just and godless will have one,
And since the ground will always hide the two,
Keep tearing, stealing, wanting, changing round.
You must not wander from the way in aught:
And, rest assured, the poet's great event,
The one of others he will make, is God,
The Lord of all, whose name is dread to speak,
Whose name I still may call upon—the Lord
Who gives his life for sinners at the end.

The following extract has reference to the same topic as the preceding, and shows the magnitude and labor of the task involved upon the poets by an ambiguous mode of diction, and how they toiled along with the hope of being interpreted *in the Christian sense* only, when Christ, "the Fullness of time," and christianity would be well established throughout the world.

The poets, says Euripides, are well versed in astronomy, geology, botany and such other useful branches (τὰ χρήστα) of knowledge; but they pass them by, as a rule, for the greater pleasure of studying and expounding the Word. Each and every poetical exposition is twofold in nature, since one meaning is intended for Christians, another for Pagans: the first of those is good, and a labor of love; the second is—"the burden of our lives."

Τὰ χρήστ' ἐπιστάμεσθα καὶ γιγνώσκομεν,
οὐκ ἐκπονοῦμεν, δ' οἱ μὲν ἀργίας ὕπο,
οἱ δ' ἡδονὴν προθέντες ἀντὶ τοῦ καλοῦ
ἄλλη τιν'· εἰσὶ δ' ἡδοναὶ πολλαὶ βίου,
μακραί τε λέσχαι καὶ σχολή, τερπνὸν κακόν,
αἰδώς τε· δισσαὶ δ' εἰσίν· ἡ μὲν οὐ κακή,
ἡ δ' ἄχθος οἴκων· εἰ δ' ὁ καιρὸς ἦν σαφής,
οὐκ ἂν δύ' ἦστην ταὔτ' ἔχοντε γράμματα.

Hipp. 379.

We know and are conversant with the things
Worth knowing, but elaborate them not,
Some, through not being able for the work,
And more, preferring to this earthly joy
Another pleasure of a diff'rent kind.

Life's pleasures are not few—discourses deep,
And controversy keen, the blithe deceit,
And reverence. But twofold are they all:
One's good, and one's the burden of our homes.
But if the Fullness of all time were clear,
Those writings then would not subsist as two.

Euripides sheds further light upon the various styles of writing favored by different poets. One aims at the purely transcendental—the omnipotence and omniscience and omnipresence of the Most High, the Oneness and Trinity of God, the inscrutable Plan ordained from the beginning, and the sublime contract between the Father and the Son for man's redemption; another loves to combine religious matter with philosophical, astronomical, or geological lore; a third confines himself to those wholesome truths with which his fellowmen are most concerned, aspires to write them in the simplest style that is allowable, and shuns or takes no joy in such daring pieces of "wickedness" (τόλμη κακῇ) as enigmas, acrostics and anagrammatical sentences; a fourth is so fascinated with those disgraceful devices (αἰσχρὰ κέρδη) as to make them his constant study. "I aim at none of those," says the poet with becoming modesty; "I simply wish to have the envied credit of a name that embraces the most glorified of all names." And he has—for ΕΥΡΙΠΙΔΕΣ (divided into ΕΥΡΙΙ-ΓΙΔΕΣ) points Χριστός Ἰησοῦς.

Ἔρωτες εἰσὶν ἡμῖν παντοῖοι βίου·
ὁ μὲν γὰρ εὐγένειαν ἱμείρει λαβεῖν·
τῷ δ' οὐχὶ τοῦτο φροντὶς, ἀλλὰ χρημάτων
πολλῶν κεκλῆσθαι βούλεται πατὴρ δόμοις·
ἄλλῳ δ' ἀρέσκει μηδὲν ὑγιὲς ἐκ φρενῶν
λεγόντι πείθειν τοὺς πέλας τόλμη κακῇ·
οἱ δ' αἰσχρὰ κέρδη πρόσθε τοῦ καλοῦ βροτῶν
ζητοῦσιν· οὕτω βίος ἀνθρώπων πλάνη.
ἐγὼ δὲ τούτων οὐδενὸς χρήζω τυχεῖν,
δόξαν δ' ἐβουλοίμην ἂν εὐκλείας ἔχειν.

Frag. Rhad. (Stob.).

Life's pleasures are of many kinds for us:
For one desires to grasp what is sublime;
Another heeds not this, but in his works
Likes to be named the source of many things;

To yet another, speaking from the heart
What wholesome is his neighbors to persuade,
Adventure in deception brings no joy;
While more search after those disgraceful schemes
In preference to the brethren's general good.
Men's mode of life is thus a constant round.
But, while I aim at none of those, I'd wish
To have the honor of a glorious name.

While in this way the poets occasionally broke bounds and sermonized on their cult, their ritual and practices, it was never for very long. The Name was the rallying point from which they diverged every now and again to higher flights; to this did they invariably return for further inspiration, and they took advantage of every natural opening in the surface plot of their subject to weave around this name the epithets of Divinity, the abstruse mysteries of their faith, and all the relevant points connected with the coming and mission of the Redeemer.

The following is an instance: Menelaus is wounded by Pandarus, who thus violates the covenant between the two contending forces. This covenant and this violation of it furnish Homer (who speaks through Agamemnon) an opportunity for dwelling upon the covenant entered into before the world was made, the immutability of God's design, the promises made to successive patriarchs that the Messiah would come and be born of their race, the results that would befall the Jews who would violate the pact between God and themselves (through their patriarchs) by rejecting and crucifying the Saviour, and the physical signs that would attend his death:—

Φίλε κασίγνητέ, θάνατόν νύ τοι ὅρκι' ἔταμνον, 1
οἷον προστήσας πρὸ Ἀχαιῶν Τρωσὶ μάχεσθαι,
ὡς σ' ἔβαλον Τρῶες, κατὰ δ' ὅρκια πιστὰ πάτησαν.
οὐ μέν πως ἄλιον πέλει ὅρκιον, αἷμα τε ἀρνῶν, 2
σπονδαί τ' ἄκρητοι καὶ δεξιαί ᾗς ἐπέπιθμεν·
εἴπερ γάρ τε καὶ αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσσεν, 3
ἕκ τε καὶ ὀψὲ τελεῖ· σύν τε μεγάλῳ ἀπέτισαν,
σὺν σφῆσιν κεφαλῇσι γυναιξί τε καὶ τεκέεσσιν.
εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
ἔσσεται ἦμαρ ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἰρὴ, 4
καὶ Πρίαμος, καὶ λαὸς ἐϋμμελίω Πριάμοιο· 5
Ζεὺς δέ σφι Κρονίδης, ὑψίζυγος, αἰθέρι ναίων· 6
αὐτὸς ἐπισσείῃσιν ἐρεμνὴν αἰγίδα πᾶσι 7
τῆς δ' ἀπάτης κοτέων. τὰ μὲν ἔσσεται οὐκ ἀτέλεστα.

Il. IV. 155-168.

O Brother well-beloved, 'twas I who caused
Those sworn pledges, now to be thy death!
'Twas I, 'twas I who brought Thee forward here
To battle singly for Achaean men
With Trojans, when those Trojans cut thee off
And trampled on the solemn bonds of faith!
Not false though—for how could it!—is that bond,
The blood of rams, those pure and hallowed draughts,
And pledges sure on which we pinned our trust:
Since, though the Light has yet not paid the debt,
He'll do so later; and pay back they must
In full with rulers, with their wives and seed.
For this I know, know well in mind and soul:
The day will come when sacred Troy must fall,
Priam, and swarthy Priam's people too;
The day will come when Life, the full of time,
The hypostatic bond, who dwells in light,
Must fall for them—when, wroth with want of faith,
He'll shake the darkened aegis over all!
Those things will to the letter be fulfilled.

NOTES.

1. κασίγνητε—Christ is addressed—"For whosoever shall do the will of my Father, that is in heaven, he is my brother, and sister, and mother." Matt. XII. 50. "It was I," exclaims the poet, speaking for man, "it was I who caused between the Father and Thee that solemn compact of old which necessitated thy death. It was I who brought thee here on earth to battle for the Gentiles (Ἀχαιοί-α χάϊος, "the untrue," those who had lost the true faith) with the Jews (for ΤΡΟΕΣ points Ἰουδαίοι, thus ΙΙΙΟΟΕΤΛ)—the Jews who would cast thee off (σ' ἔβαλον) and trample on the covenant of faith."
2. Is that oath, sworn from the beginning, and ratified by burnt-offerings and the sure tokens given to Adam, Noah, Abraham, Jacob, and others—is *that* oath changeable and fluctuating (ἄλιον)? No! How could it be—since God hath sworn it.
3. Though Christ, the Light, has not yet paid his debt by coming to the world, he will do so later on; and the price paid by the Jews, in return for his being born among them only to be rejected and crucified by them, will be their own downfall as a nation and dispersal as a people.

   We read this in Luke II. 34:—Ἰδοῦ οὗτος κεῖται εἰς πτῶσιν καὶ ἀνάστασιν πολλῶν ἐν τῷ Ἰσραήλ, καὶ εἰς σημεῖον ἀντιλεγόμενον. Behold, this child is set for the downfall and removal (ἀνάστασιν) of many in Israel, and for the sign mentioned in return therefor (ἀντιλεγ.) This sign (the Shiloh in the flesh and of Jewish blood), and those words of Simeon are explicative of the earlier prophecy (Gen. XLIX. 10): "The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come."
4. ΙΛΙΟΣ or Σιών (ΙΛΙ-ΟΝΙ)—the pointed and figurative emblem of Zion or Jerusalem, just as "Trojans" are of the Jews, and "Priam" of their ruler.
5. ἐϋμμελίω—Ionic genitive of ἐϋμμελίης or ἐϋμμελίας, a compound of εὖ and μελίας, which (like μείλας and μέλαις) is a poetical form of μέλας. The term "fairly-dark" or "pretty dark" has reference to the *swarthy* complexion of the Jewish race; and Hesiod uses an intensified form of the same word (ἐκμελίαν) when describing the still darker complexion of "the Brazen Race."
6. ὑψίζυγος—ζυγόν or ζυγός, "that which joins two others," and hence the Son, who is the bond or tie between the Father and the Holy Ghost. To mark the Son more distinctively, χρονίδης ("the fullness of time") is added, as it is He who will die for men (ὀλώλη σφι—the verb being understood from v. 164.)
7. "And there was darkness over all the earth." Luke XXIII. 44. "And the earth quaked, and the rocks were rent." Matt. XXVII. 51.

One more from him who has been felicitously styled " the poet of design"; and it is given with the ulterior motive of proving that, despite all which has been said and written to the contrary, there *was* a real Homer, and that this Homer was *the author* of the entire Iliad.

We have already seen how Vergil, Ovid, and Euripides signed their respective names in cipher characters in order to mark a picture word or specify the Name. Now, if Homer did the same, it would be an indisputable proof of his individuality and authorship. He has done it: his sign manual has been impressed upon each of the twenty-four books; and two extracts (one here, the second further on) bear out the truth of our assertion. He speaks through different characters, but *always* through "counselling Zeus"—and appropriately, since he is "the designing life" of the poem, a "far-seeing son of his time," and by right divine "a ruler." Cloaked with this, he now sarcastically comments upon the false idea given to his magnum opus by the pagan world, and concludes by utilizing his own name for the purpose of pointing out that "Name which is above every name."

Agamemnon's heralds take Briseis from Achilles, who subsequently complains to Thetis. She promises to seek Zeus upon the twelfth day, and ask the Olympian to honor her son. Who is this Thetis that comes to woo the poet for a favor? As her name denotes (τίθημι "to place, order, arrange, plan, bring to pass"), she is all that is implied in "plan, scheme, design, plot," and stands for the orderly arrangement of a molecule as well as of the universe, and for the plot of a simple story as well as for the grand scheme of creation. It is this *goddess of design* who comes to the poet, and comes at an appropriate time. The stormy incidents of the first book conclude virtually with the return of Ulysses after having restored Chryseis to her father. This is the real ending of the book; all that follows has peculiar reference to the poet's self and describes him (1) as meditating, and (2) as drastically commenting upon the false interpretation which the world at large (Juno) has put upon the past events and will put upon this meeting between Zeus and Thetis. The meditative portion shows us the poet—the εὐρύοπα whose eye doth "glance from heaven to earth, from earth to heaven"—retired from his fellow men (ἄτερ ἄλλων) and sitting upon some lonely hummock on terra firma (which is undoubtedly "many-ridged," and is also, in its own way, the furthest point of the enlightened vista or

Olympus). He is thinking over the wondrous story from the point of breaking off, thinking of the means, the manner and the end whereby he can best conclude the book so as still to mislead the pagan and still bring comfort to the christian. This is the problem; and, as he ponders, imagination works—inspiration comes—the quick ideas of his mind conceive and draw pregnant pictures—and slowly, slowly rises from the sea of thought the Thetis of design. In airy fashion does she come at first, and glimpses strange and sweet of what he longs for cross his brain; but soon she takes possession of his being, dulls to oblivion every outward sound and sight, until finally he falls into deepest revery and assumes that well-known and world-wide attitude of reflection—left hand on knees, and right hand under the chin. 'Tis thus the siren holds him, and sings continuously "Honor the Son!"

1. Μῆνιν ἄειδε, θεὰ, Πηληϊάδεω Ἀχιλῆος. 1

* * * * *

493 Ἀλλ' ὅτε δὴ ῥ' ἐκ τοῖο δυωδεκάτη γένετ' ἠώς, 2
καὶ τότε δὴ πρὸς Ὄλυμπον ἴσαν θεοὶ αἰὲν ἐόντες 3
πάντες ἅμα, Ζεὺς δ' ἦρχε. Θέτις δ' οὐ λήθετ' ἐφετμέων 4
παιδὸς ἑοῦ, ἀλλ' ἤγ' ἀνεδύσατο κῦμα θαλάσσης,
ἠερίη δ' ἀνέβη μέγαν οὐρανὸν Οὐλυμπόν τε,
εὗρεν δ' εὐρύοπα Κρονίδην ἄτερ ἥμενον ἄλλων 5
ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο·
500 καὶ ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων 6
σκαιῇ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα,
λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·
Ζεῦ πάτερ, εἴ ποτε δή σε μετ' ἀθανάτοισιν ὄνησα
ἢ ἔπει, ἢ ἔργῳ, τόδε μοι κρήηνον ἔελδωρ·
505 τίμησόν μοι υἱόν, ὃς ὠκυμορώτατος ἄλλων 7

Now, when the morning twelfth from this appeared,
To bright Olympus simultaneous sped
The e'er-existing gods, and life went first.
Then Thetis, mindful of her son's behests,
Sprang from the ocean's wave, rose like a mist
Up to great heaven and Olympian heights,
And on well-ridged Olympus' highest crest
Found time's far-seeing son, away from all.
So, down before him did she take her place,
Grasping his knees with her left hand; and then,
Holding him with the right beneath the chin,
She fervent spoke to life, the time-born king:
"O father life! if e'er in word or work
It be that I have helped thee 'mongst the gods,
Grant me this wish: Honor for me the Son
Who was by fate the earliest-doomed of all.

NOTES.

1. It has already been remarked that the opening verse of the Iliad serves as a picture for the entire first book. The portion concerned with this extract is the concluding **ΔΕΟ ΑΚΙΛΕΟΣ**.
2. Taking the final **ΙΛΕΟΣ**, and dividing it into

   ΙΛΕ, ΙΛΕΟ, ΙΛΕΟΙ, ΛΕΟΙ, ΛΕΟΛ, ΛΕΟΣ,

   ΕΟΙ, ΕΟΝ, ΕΟΣ, ΤΙΟΝ, ΤΙΟΣ, ΙΓΟΣ,

   we find that each points *ἠώς*, and that the last (**ΙΓΟΣ**) is consequently *the twelfth ἠώς* from **ΑΚ** (which points **ΑΚ** and **ΤΙΝΛ**) or "*ἐκ τοῖο*".
3. When "the twelfth morning" shows itself, the *χριστιανοί* (**ΑΚΙΛΕΟΣ**) with *Ὅμηρος* (**ΚΙΛΕΟΣ**) in front, go to *Ὄλυμπος* (**ΚΙΛΕΟΣ**).
4. *Θέτις*, in *ἀέρια* fashion (**ΔΕΟΑ**) rises from *κῦμα ἁλὸς* (**ΔΕΟ**), goes *up to μέγας οὐρανός* (**ΚΙΛΕΟΣ**) and Olympus (note 3), and there she finds the *Εὐρύοπα Κρονίδης Ὅμηρος* (**ΚΙΛΕΟΣ**).
5. He is apart from *ἄλλοι* (**ΕΟΑ**), and seated on *the highest κορυφὴ* (**ΚΙΛΕΟΣ**) of Olympus—for *Ὄλυμπος* (note 3) has many a *κορυφή*, viz:— **ΚΙΛΕΟ, ΚΙΛΕΟΙ, ΚΙΛΕΟΛ, ΚΙΛΕΟΝ, ΛΙΛΕΟΣ, ΙΛΕΟΣ,**

   ΛΕΟΣ, and **ΚΙΛΕΟΣ** the highest of all, literally speaking.
6. *Θέτις* (**ΚΙΛΕΟΣ**) takes full possession of the poet: his *γοῦνα* (**ΛΕΟΣ**) are clasped by her *σκαιά*, and his *γένος* (**ΚΙΛΕΟΝ**) by her *δεξιά* (or *δεκσια*).
7. In the beginning, before man or the universe existed, was the Son of God ordained to die.

Cipher Reading.

ΙΛΙ-ΤΙ, ΙΛΙ-ΤΙ-Ο, ΙΛΕΟΙ, ΛΙ-ΤΙ-ΟΙ,
ΛΕΟΛ, ΛΠ-ΙΟΣ
Ι-ΤΙ-ΟΙ, ΕΟΝ, ΕΟΣ, ΤΙ-ΟΝ, ΤΙ-ΟΣ,
ΙΓΟΙΛΙ

ΤΙΙΛΙΛΙ-ΤΙ-ΟΝΙ;
ΙΛΙΛΕΟΣ;
ΙΛΙΛΠΓΟΣ.
ΛΙΙΤΙΟΑ, ΛΙΕΟΑ;
ΙΛΙ-ΓΓΟ ΛΙΙ-ΤΙ-Ο; ΙΛΙ-ΝΕΟΣ ΝΛΙΛΕΟΝΙ;

ΙΛΙΛΙ-ΤΙ-ΟΛΛ ΚΙΛΙΙΛΤΛΟΝΙ note 3.
ΓΙΓΟΑ;
ΚΙΛΠΓΟΣ (ΙΣ=Ε).

ΙΛΙΛΓΙΓΟ, ΚΙΛΓΙΓΟ,
ΚΙΛΓΙΙΟΛ, ΚΙΛΠΙΟΛΙ, ΛΙΛΠΓΟΣ,
ΙΛΠΓΟΙΛΙ,
ΛΓΙΓΟΙΛΙ

ΝΛ-ΙΛΕΟΣ.
ΛΓΙΙΟΝΙ,
ΛΕΟΝΙ; ΙΛΙ-ΛΕΟΝ,
ΙΛΙΛΕΟΛΙ.

ἔπλετ'. ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων 8
ἠτίμησεν, ἑλὼν γὰρ ἔχει γέρας αὐτὸς ἀπ' οὐράς,
ἀλλὰ σύ πέρ μιν τῖσον, Ὀλύμπιε, μητίετα Ζεῦ,
τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος ὄφρ' ἂν Ἀχαιοὶ 9
υἱὸν ἐμὸν τίσωσιν, ὀφέλλωσίν τέ ἑ τιμῇ.
Ὣς φάτο· τὴν δ' οὔτι προσέφη νεφεληγερέτα Ζεύς, 10
ἀλλ' ἀκέων δὴν ἧστο. Θέτις δ', ὡς ἥψατο γούνων,
ὣς ἔχετ' ἐμπεφυυῖα, καὶ εἴρετο δεύτερον αὖτις·
Νημερτὲς μὲν δή μοι ὑπόσχεο, καὶ κατάνευσον, 11
ἢ ἀπόειπ' ἔπει· οὔ τοι ἔπι δέος· ὄφρ' εὖ εἰδῶ
ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι.
Τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεύς· 12
ἦ δὲ λοίγια ἔργ', ὅτ' ἔμ' ἐχθοδοπῆσαι ἐφήσεις
Ἥρῃ, ὅταν μ' ἐρέθῃσιν ὀνειδείοις ἐπέεσσιν.
ἦ δὲ καὶ αὔτως μ' αἴει ἐν ἀθανάτοισι θεοῖσιν
νεικεῖ, καί τέ μέ φησι μάχῃ Τρώεσσιν ἀρήγειν.
ἀλλὰ σὺ μὲν νῦν αὖτις ἀπόστιχε· μήτι νοήσῃ 13
Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται ὄφρα τελέσσω.

Though Agamemnon, ruler over men,
Has glorified him not—not now, at least,
For he keeps back the prize he took by force—
Still, honor him superlatively thou,
O life endowed with knowledge and with light;
And strengthen Trojans till Achaean men
Revere my Son and swell Him in renown."

Thus she: in cloud-land wrapped, life answered not,
But long continued silent. Thetis, then,
As to his knees, ingrafted as it were,
She clung, bespoke him for the second time:

"Now bind thyself to me without reserve;
And make the sign, or come out bold in speech
(Thou fearest not), that I may plainly know
How, disesteemed by all, I'm still divine."

While sighing deeply thoughtful life replied:
"Then dreadful doings will there surely be,
Since lure me on thou wilt to make the way
For Juno difficult, when with her speech,
Disgraceful speech, she'd vex my inner soul.
Why, even as it is, she thinks I am
In strife with gods immortal, and maintains
That I'm assisting Trojans in the fight!
Now, leave me (not a whit would Juno see!)
And, till I work them out, those words I'll heed.

NOTES.	*Cipher Reading.*
8. **ΑΓΑΜΈΜΝΩΝ** keeps the *γέρας* (**ΑΓΑΜΙ**) *back* or "in the rear" (for *ἀπ' οὐρὰς* is equivalent to the adverbial *οὐραῖως*, just as *ἀπὸ σπουδῆς*, *ἀπὸ φανεροῦ*, etc. are to *σπουδαίως*, *φανερῶς*, etc.) This *γέρας* combination points *Χριστία* (and its cover *Βρισηΐς*) in good characters : it also points *Ἰησοῦς Χριστός*, but in a rather inglorious and forced fashion.	ΥΙΓΑΝΙΙ.
	ΑΓΙΤΥΤΙ; (ΤΙΓΑΤΥΙ) :
	ΥΙΓΑΝΙΙ ΤΙΓΤΙΑΛΙ.
9. Give victory to "the Jews" until the day comes when "the Gentiles" will openly acknowledge and worship the Son of God. [See preceding extract for the esoteric meaning of "Trojans" and "Achaeans".]	
10. *νεφελη-γερέτα* (**ΚΙΛΕΟΣ**). The poet is in cloud-land — too lost in thought to speak.	ΙΛΙΛΕΟΝΙ—ΙΛΙΛΙ-ΤΙ-ΟΣ.
11. Thetis, soliciting his thoughts to the total exclusion of everything else, entreats him either to write the Name, or speak in words of power — if for no other reason, to show that design per se is a powerful factor in the art of poetry, especially when this poetry is devoted to expounding the Way, the Truth and the Life.	
12. The *ὀχθήσας* (**ΚΙΛΕΟΣ**) "and far-seeing" poet cogitates thus : What will it avail if I *do* bear witness to the Name, and declare the truth in plain speech! The clearer I write, the more difficult will I make the way (*ἔχθος ὁδοποιέω*) for the world (Juno), since it is bent on interpreting only its own preconceived idea of a Trojan war. What is it thinking (*αἴει*) of *now* ? That Homer is planning with design the incident to come ? No ; it is rooted in the opinion that a celestial Zeus is conspiring with a celestial Thetis to help the Trojans, in opposition to the schemes of a Juno and a Minerva !	ΙΛΙΛΙ-ΤΙ-ΟΝΙ
13. His preceding words have been blunt enough to satisfy one portion of design's request ; but as for "making the Sign", what boots it ? The world, looking only upon the surface, would not see one iota of the Sign !	

εἰ δ', ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποίθῃς· 14
τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον
τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον, οὐδ' ἀπατηλόν, 15
οὐδ' ἀτελεύτητον, ὅ τι κεν κεφαλῇ κατανεύσω.
Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων· 16
ἀμβρόσιαι δ' ἄρᾳ χαῖται ἐπερρώσαντο ἄνακτος 17
κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

Il. I. 493-530.

But, come—so long as thou hast trusted me,
Then with this head of ours I'll make the sign;
Since this same symbol is the greatest mark
Among the gods—at least, it is from me:
Because my sign, the sign with head I'll make,
Is one that is not to be taken back,
Is not deceptive, is not incomplete."

He spoke: o'er darkened brows the time-born signed;
In prayer, then, the ruler's glossy hair
Rippled from his immortal head—and then,
He made great heaven with alleluiahs ring.

NOTES.	*Cipher Reading.*
14. The "good Homer" yields, however, and declares that he will make—and make with κεφαλὴ (**ΚΙΛΕΟΣ**)—a sure sign and a holy one (τέκμωρ), the sign deemed greatest by christian gods, and the greatest that can proceed from Homer's self.	ΚΙΛΕΟΙΛΙ.
15. He specifies in precise terms the nature of this proposed sign : (a) it is one that is not to be taken *back :* it moves straight on (and *straight* reading makes it the poets' "greatest sign"); (b) it is not deceitful : the cypher characters are legitimate; (c) it is not incomplete : the sign is made in full.	
16. He makes the sign *over* κυάνεαι ὀφρύες (**ΚΙΛΕΟΣ**); and this sign (written *straight* from left to right, in *legitimate* characters, and *in full*) is Ἰησοῦς Χριστός —the name in full of Him who stands for Immutability, Truth and Perfection.	ΙΛΙΛΙ-ΤΙ-ΟΝΙ ΙΛΙ-ΛΕΟΛΛ. Ι-ΛΙΛ-ΓΙΙ-ΟΥΤ ΥΛΙ-ΛΤ-ΤΟΣ.
17. When marking the sacred Name upon his picture, he (like a true christian) bows the head in prayer (ἀρᾷ), bows so low that his long, loose locks fall over in rippling masses; and when he reverently utters the Name in his prayer, he knows what will result—that "In the name of Jesus every knee should bow, of those that are in heaven, on earth, and under the earth". Philipp. II. 10.	

It may be said in conclusion that the extracts in this and the preceding chapter exemplify fairly well the elusive speech and many artifices employed by the poets in writing the Name and preaching the gospel of truth. Guided by those, and with a rigid adherence to good intent, we can seldom fail to construe the meaning of their words aright; when we do, the failure must be ascribable to a want of perspicacity in ourselves, or to some error in the text—or to some cunningly framed anagrammatical sentence in the original. Specimens of this last mentioned kind are found in most of the classics, and consist usually of the Name coupled with some descriptive epithet, or with some fervent adjuration. From its very nature, this mode of writing is the most difficult obstacle to be encountered by the translator, since the inner meaning of one or more consecutive lines depends upon the solution of the anagram; but, when solved, it furnishes a ready key to what follows, and has the additional merit of being the most conclusive proof of studied concealment and of religious intent upon the part of the framer. Even so, it is rather fortunate on the whole that this anagrammatical phrasing was, like the acrostic, rarely employed, and for somewhat analogous reasons: one was too evident for general safety; the other, too obscure for general good. Euripides, it will be remembered, styles it the αἰσχρὰ κέρδη of venturous deception, when he says:

> "While more search after those disgraceful schemes
> In preference to the brethren's general good."

The difficulty of solving such "schemes" is one thing; that of detecting them is another, since we are exceedingly liable to pass them by unnoticed and be satisfied with the ordinary sense which the surface palimpsest conveys. But there is always some friendly note of warning, if we heed it—some admonitory words, vague though they may be, to help us in the search; and such are found, as a rule, either immediately before or immediately after the anagrammatical clause. One of the best possible indications is, to have our hope of great results aroused suddenly by some expressive words, and then as quickly dampened by a rather commonplace conclusion—to feel a sense of disappointment because "the ear that budded fair is burnt and blasted."

Two specimens of this nature have been presented in the selections given from Ovid. Here is another, and from the very

Euripides who condemned their indiscriminate use. Commencing with an anagrammatical verse (that bears the marks of having been surreptitiously framed from a fervent adjuration in prose), he adjures the Saviour, points out "the Splendor," "the Light," and "equipments" of the line, and then remarks suggestively "all of my speech to Thee was to come hither." That "come hither" furnishes a clue to the anagram's solution. This done, the mist immediately clears; we are in close touch with the rest of his words—and pity we were not, for they are assuredly words of power:

Ὦ κατὰ θνητῶν στυγεραί τε νόσοι.
τί σ' ἐγὼ ὁράσω; τί δὲ μὴ ὁράσω;
τόδε σοι φέγγος, λαμπρὸς ὅδ' αἰθήρ· 1
ἔξω δὲ δόμων ἤδη νοσερᾶς 2
δέμνια κοίτης·
δεῦρο γὰρ ἐλθεῖν πᾶν ἔπος ἦν σοι. 3
Τάχα δ' εἰς θαλάμους σπεύσεις τὸ πάλιν,
ταχὺ γὰρ σφάλλει κοὐδενὶ χαίρεις. 4
οὐδέ σ' ἀρέσκει τὸ παρόν· τὸ δ' ἀπὸν
φίλτερον ἡγεῖ,
κρεῖσσον δὲ νοσεῖν ἢ θεραπεύειν.
Τὸ μὲν ἔστιν ἁπλοῦν, τῷ δὲ συνάπτει 5
λύπη τε φρενῶν, χερσίν τε πόνος,
πᾶς δ' ὀδυνηρός βίος ἀνθρώπων·
κοὐκ ἔστι πόνων ἀνάπαυσις
Ἀλλ' ὅ τι τοῦ ζῆν φίλτερον ἄλλο 6
σκότος ἀμπίσχων κρύπτει νεφέλαις.
δυσέρωτες δὴ φαινόμεθ' ὄντες
τοῦδ' ὅτι τοῦτο στίλβει κατὰ γῆν· 7
δι' ἀπειροσύνην ἄλλου βιότου 8
κοὐκ ἀπόδειξιν τῶν ὑπὸ γαίας 9
μύθοις δ' ἄλλως φερόμεσθα.

Hipp. 177.

O scourges and sorrowful plights of humanity!
What shall I do for Thee? What shall I not?
Thine is the splendor bright;
Thine is the radiant light;
And pleased may Thou be with the poor cot's equipments
Outside of those structures—
Since all of my speech to Thee was to come hither.
Soon to thy mansions Thou'lt speed back, for quickly
Thou fallest and no special one makest happy:
Nor does the mere present content Thee; Thou pointest
A future that's dearer,
And that it is better to suffer than serve.
Thine is the all that is simple; and with it
Is manual labor joined, sorrow of mind,
The all that is onerous in man's existence;
And rest there is none from those sufferings sore!
But whatso the other more loved part of Life is,
The darkness set round Him conceals in the clouds:
Still, we who are His, his adorers, are striving
To show that it spreads its refulgence on earth;
And 'tis through another life's misunderstanding,
And not through the teachings of those passed away,
That we are interpreted wrongly in words.

NOTES.	*Cipher Reading.*
1. ΄Ο ΚΑΚᾺ ΤΝΗΤΩ̂Ν ΣΤΥΓΕΡΑΙ΄ ΤΕ ΝΌΣΟΙ. He first points out the Name. Ἰησοῦς (**ΕΝΟΣ**) has the *φέγγος*; Χριστός (**ΕΡΑΙΤ**) has the *λαμπρὸς αἰθήρ.*	Ι-ΤΙ-ΝΟΥΤ, ΓΙΙΛΙΟΙΛΙ; ΓΙΓΡΤΙΙΤ, ΙΥΛΣΡΛΙ-ΙΤ ΕΡΑΙΤ.
2. **ΕΡΑΙΤΕΝΟΣ** is his *κοίτη νοσερά* (**ΕΡΑ ΙΤΕΝΟΣ**); all outside of this are mere equipments that signify "Come hither".	ΓΙΙΙΟΑ ΙΤ-ΕΝΟΤΥ.
3. Now taking the Name, and arranging all outside it in accordance with the "Come hither" suggestion, we have *οἵ* (**ΟΙ**) on the right, and on the left *δεῦρο* (**ΟΚΑΚ**), *ἐνθὲ* (**ΑΤΝΕ**) and *ταχέως* (**ΤΟΝΣΤΥΓ**). The key verse will consequently read: **ΩΚΑΚ ΑΘΝΗ ΤΩΝΣΤΥΓ ΕΡΑΙΤ ΕΝΟΣ ΟΙ** *δεῦρο ἐνθὲ ταχέως, Χριστὸς Ἰησοῦς, οἵ* Oh! Christ Jesus, come hither soon!	ΟΙΛΑΙΛ, ΑΤΝΕ, ΤΟΛ-ΙΣ-ΤΥ-Γ.
4. Christ came and died for no one man, but *for all.*	
5. The two natures, of our Lord are pointed out. He lived, labored, suffered, died: He was *true man.*	
6. He was also *true God;* but his divine nature was concealed from a world that "knew him not".	
7. *τουτο* — the "*φίλτερον ἄλλο*", or divinity of Christ.	
8. *ἄλλου βιότου*—the pagan life.	
9. *τῶν ὑπὸ γαίας* — of Homer, Hesiod, and other poets of the past, who wrote the truth.	

CHAPTER IX.

Selections (Greek).

Hesiod. Works and Days. 1-201.

The selection consists of two parts, one pointed (which is now discussed), the other unpointed, and the subject matter of the former is illustrated by the **ΑΟΙΔἘΣΙ ΚΛΕ** of the first verse.

Scheme: After a magnificent exordium, he utilizes "Eris" to unfold a portion of the picture (**ΔΕΣΙ**) in which he graves the Name, and then enlarges it to **ΑΟΙΔΕΣΙ ΚΛΕ** in order to grave the same name in different ways.

Having indulged in some caustic pleasantry at the expense of the pagan crowd whose eyes are blinded to the cipher, and whose understanding is dulled to poetic intent, he proceeds to hoodwink it further by making an anagram that (to Christian intelligence) naturally leads up to the story of Adam and Eve, their sin, and the dire consequences thereof to succeeding generations.

Μοῦσαι Πιερίηθεν, ἀοιδῇσι κλείουσαι,
δεῦτε, Δι' ἐννέπετε σφέτερον πατέρ' ὑμνείουσαι,
ὅντε διὰ βροτοὶ ἄνδρες ὁμῶς ἄφατοί τε φατοί τε,
ῥητοί τ' ἄρρητοί τε Διὸς μεγάλοιο ἔκητι·
ῥέα μὲν γὰρ βριάει, ῥέα δὲ βριάοντα χαλέπτει,
ῥεῖα δ' ἀρίζηλον μινύθει καὶ ἄδηλον ἀέξει,
ῥεῖα δέ τ' ἰθύνει σκολιὸν καὶ ἀγήνορα κάρφει
Ζεὺς ὑψιβρεμέτης, ὃς ὑπέρτατα δώματα ναίει.
Κλῦθι ἰδὼν ἀΐων τε, δίκῃ δ' ἰθύνε θέμιστας
τύνη· ἐγὼ δέ κε, Πέρση, ἐτήτυμα μυθησαίμην.

Pierian Muses, hailed in song sublime,
Come, chant in words of praise our Father, God,
Through whom exist, by grace of the Most High,
Our brother men, the low, great, quick and dull;
Since 'tis no task for Life magniloquent,
Who dwells in home of furthest distances,
To make man strong, and sap the strong man's strength,
To fell the mighty, elevate the low,
Chastise th' unrighteous one, and blast the proud.
Oh! hear me thou that sight and judgment hast,
And rectify my themes with good intent:
Then, Perses, I may haply speak the truth.

Οὐκ ἄρα μοῦνον ἔην Ἐρίδων γένος, ἀλλ' ἐπὶ γαῖαν 1
εἰσὶ δύω. τὴν μέν κεν ἐπαινέσσειε νοήσας,
ἡ δ' ἐπιμωμητή. διὰ δ' ἄνδιχα θυμὸν ἔχουσιν.
ἡ μὲν γὰρ πόλεμον τε κακὸν καὶ δῆριν ὀφέλλει, 2
σχετλίη· οὔτις τήν γε φιλεῖ βροτός, ἀλλ' ὑπ' ἀνάγκῃ
ἀθανάτων βουλῇσιν Ἔριν τιμῶσι βαρεῖαν.
τὴν δ' ἑτέρην προτέρην μὲν ἐγείνατο Νὺξ ἐρεβεννή, 3
θῆκε δέ μιν Κρονίδης ὑψίζυγος, αἰθέρι ναίων,
γαίης τ' ἐν ῥίζῃσι καὶ ἀνδράσι πολλὸν ἀμείνω.
ἥ τε καὶ ἀπάλαμον περ ὁμῶς ἐπὶ ἔργον ἐγείρει· 4
εἷς ἕτερον γάρ τίς τε ἰδὼν ἔργοιο χατίζων
πλούσιον, ὃ σπεύδει μὲν ἀρώμεναι ἠδὲ φυτεύειν
οἶκον τ' εὖ θέσθαι· ζηλοῖ δέ τε γείτονα γείτων
εἰς ἄφενον σπεύδοντ'· ἀγαθὴ δ' Ἔρις ἥδε βροτοῖσι.
καὶ κεραμεὺς κεραμεῖ κοτέει, καὶ τέκτονι τέκτων,
καὶ πτωχὸς πτωχῷ φθονέει, καὶ ἀοιδὸς ἀοιδῷ.
Ὦ Πέρση, σὺ δὲ ταῦτα τεῷ ἐνικάτθεο θυμῷ, 5
μηδὲ σ' Ἔρις κακόχαρτος ἀπ' ἔργου θυμὸν ἐρύκοι
νείκε' ὀπιπτεύοντ' ἀγορῆς ἐπακουὸν ἐόντα.
ὥρη γὰρ τ' ὀλίγη πέλεται νεικέων τ' ἀγορέων τε,

The issue of our strifes was not alone;
But on the surface two of them there are.
The reasoning mind will surely praise the one;
The other is deserving of reproach:
And in two ways they occupy the thought.
For one, the ill-disposed, assistance gives
To warring tactics, breaking up of ties;
And while no brother soul with eyes of love
Esteems it, still, through fixed designs of gods,
This rough strife they perforce respect. 'Twas raised
Before the other by archaic night;
And time's all-guiding, ether-dwelling son
Has placed the same in earth's roots and in men.
Rough though the work, this eggs it on far more:
For whosoever craves such work, and sees
That other filled with fortune's gifts, he hastes
To delve and plant and build him well a home;
And neighbor vies with neighbor racing on
To wealth: for brethren, strife like this is good.
And potter vies with potter, wright with wright,
Beggar with beggar, and the bard with bard.
O Perses, take those words to heart: let not
That treacherous strife debar from work your mind
When watching close the strivings of discourse.
For whom (though brief the space of strifes and words),

NOTES.	*Cipher Reading.*
ΔΕΣΙ	
1 On *γαῖα* there are two forms of *Ἔρις* (**ΔΕΣ, ΔΕΣΙ**); the first is good (from the cypher point of view); the second is blamable (since the reader has to resort to such wily tactics and sundering of ties as are observable in using **ΣΙ** for **Ε**, and **Ε** for **ΓΙΙ** or **Σ**).	ΛΙΕ-ΣΙ; ΛΙΕΣ, ΛΙ-ΓΙΙ-ΣΙ.
2 This second helps *κακὸς πόλεμος* and *δῆρις*; and Christian brethren resort to this rough mode of cyphering, not through love for it, but through necessity and the injunctions of those who framed and initiated the cypher.	ΛΙΕΛΛΙ ΛΙΙVΛΣΤVΙ, ΔΕΤVΙ.
3 *Ἔρεβος* engendered it—dark writers have preferred it to the other and simpler form; and the *Κρονίδαο* or *ὑψίζυγος Ἡσίοδος*, who dwells in *αἰθήρ*, has placed it in *ῥίζαι γαίης* and in *ὤνδρες*.	ΛΙΙΙΛΤV-ΣΙ. ΛΙΙΙVΛΤVΝΙΙ, ΛΙΙVΛΤVVΤΙ ΛΙΙΙΛVΤV-ΤΙ, ΔΙ-ΤΙ-ΙVΙΙ; ΛΙΕΣΙ Δ-ΤΙ-ΙΙVΙΙ, ΛΙΙΙΛΣΝΙΙ.
4 Through such cyphering (ungainly though it be) it is possible for one *γειτων* (**ΔΕΣ**) to build up Σαλήμ, and for another *γειτων* (**ΔΕΣΙ**) to build Σαλήμ also. Those two combinations of "the home" are emphasized by a series of dual illustrations, thus:—	ΔΙ-ΚΤVΝΙ, ΔΙ-VΛ-ΙVΙΝΙ. ΛΙΙΚΝΙΣΙ, ΔΙ-ΙΛΙ-ΛΙΝΙΙ.
πλαστώρ vies with *πλαστώρ* (**ΔΕΣ, ΔΕΣΙ**)	ΔΙVΛΙΛΙΙΛΙ, ΔΙ-VΛΝΙΛΛΙ;
τέκτων with *τέκτων*,	ΔΙΙΛΙΛΙΝΙ, ΛΙΙΙΛΝΙ-ΣΙ;
πτωχὸς with *πτωχός*,	ΛΙΓΙΓΤV, ΔΓΙΓΛΛΙ;
and *ἀοιδός* with *ἀοιδός*.	ΔΙ-ΙΛΣΤV, ΛΙΙΙΛΣ-ΣΙ.
5 Perses, as a brother of Hesiod, is a pure creation of commentators, and wholly without foundation—unless, indeed, that all men are brethren. The context shows plainly that he is the christian reader who has a knowledge of the truth and of the cypher, and **ΠΕΡΣΕΣ** points *Χριστιανός*.	ΓΙΕΙΟΝΙΙΣΤV.
The christian Perses is admonished, when looking at *νείκε' ἀγορῆς* (**ΔΕΣΙ**), not to pass by this deceitful *Ἔρις* (note 1) yet. Why? Because, small though the space be of *νείκη* and *ἀγοραί* (**ΔΕΣΙ**), in that same space is *Ἰησοῦς Χριστός* — and he who does not see this Eternal Life *in full* (*"ὡραῖος"*) is only a lump of clay (*Δημήτερος ἀκτήν*).	ΛΙ-ΤΙ-ΙΝΙΙ ΛΙΙΙΛΣΙVΙΙ. ΛΙ-ΤΙ-ΙΝΙΙ, ΛΙΙVΛΣ-ΣΙ. ΛΙΙ-ΤΙ-ΤVΙ ΛΙΙΚΣΤVΙ.

ὦ τινι μὴ βίος ἔνδον ἐπηετανὸς κατάκειται
ὡραῖος; τὸν γαῖα φέρει Δημήτερος ἀκτήν.
Τοῦ κε κορεσσάμενος νείκεα καὶ ὄῆριν ὀφέλλοι 6
κτήμασ' ἔπ' ἀλλοτρίοις· σοὶ δ' οὐκ ἔτι δεύτερον ἔστιν
ὧδ' ἔρδειν. ἄλλ' αὖθι διακρινώμεθα νείκος 7
ἰθείῃσι δίκαις· αἵτ' ἐκ Διός εἰσιν ἄρισται.
Ἤδη μὲν γὰρ κλῆρον ἐδασσάμεθ', ἄλλα τε πολλὰ 8
ἁρπάζων ἐφόρεις, μέγα κυδαίνων βασιλῆας
δωροφάγους, οἳ τήνδε δίκην ἐθέλοντι δίκασσαν.
Νήπιοι οὐδὲ ἴσασιν ὅσῳ πλέον ἥμισυ παντός· 9
οὐδ' ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειαρ· 10
κρύψαντες γάρ ἔχουσι θεοὶ βίον ἀνθρώποισι.
ῥηϊδίως γάρ κεν καὶ ἐπ' ἤματι ἐργάσσαιο
ὥστε σέ κ' εἰς ἐνιαυτὸν ἔχειν, καὶ ἀεργὸν ἐόντα·
αἶψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο· 11
ἔργα βοῶν δ' ἀπόλοιτο καὶ ἡμιόνων ταλαεργῶν.
Ἄλλα Ζεὺς ἔκρυψε χολωσάμενος φρεσὶν ἦσιν· 12
ὅττι μιν ἐξαπάτησε Προμηθεὺς ἀγκυλομήτης,
τοὔνεκ' ἄρ' ἀνθρώποισιν ἐμήσατο κήδεα λυγρά.

For whom does the Eternal Life within
Unripened lie? Earth bears that man a clod!
The one who's glutted with such work can help,
From outside sources, strivings and dispute
(But work you must not as you did before).
One other mode of wrangling, furthermore,
We must determine in straightforward ways;
And those from life arising are the best.
Rejoice you may! the heritance we've shared:
And many other things you filched and took,
Delighting much those lords athirst for gifts,
Who willingly have justified this way.
The unsuspicious do not understand
In what way half is greater far than all;
Nor do they know what food, great food for thought,
Is stored in mallow and in asphodel—
Because gods hid therein hold Life for men.
And since you might toil daily at the work
So careless as to keep you occupied
A whole year long, and be without results,
O'er vapor put the helm down quick—and then
Are ended tasks of steers and patient mules.
Life, troubled much in thought, hid other things.
Because a crafty mind beguiled himself,
He therefore planned some grievous woes for men.

NOTES.	*Cipher Reading.*
6. **ΑΟΙΔΕΣΙ ΚΛΕ** When sated with the true wealth of **ΔΕΣΙ**, we can help the same by taking additional letters from either side, thus: 'Ιησοῦς Χριστός (**ΙΔΕΣΙ, ΟΙΔΕΣΙ, ΔΕΣΙΚ. ΔΕΣΙΚΛ**) ;	ΙΙΛΕΤVΙ ΙΔΓΙΓΤVΙ, ΟΙΙΛΕΣΙ ΟΙΔΓΙΓΣΙ, ΔΕΣΙVΛ ΔΙΣΛΛΙΙΛ, ΛΙΕΣ-ΙΙΛ-Λ ΔΙΣΛΛ-ΙΙΛ-Λ;
and 'Ιαεσοῦς Χρειστός (**ΑΟΙΔΕΣΙ, ΔΕΣΙΚΛΕ**).	ΑΟΙΙΛΕΣΙ ΑΟΙΔΓΙΓΣΙ, ΛΙΕΣ-ΙΙΛ-ΛΕ ΔΕΣΙΚΛΓΙΙ.
7. Another mode of pointing the Name is now indicated — the *straight* one, as seen in 'Ιησοῦς (**ΙΟΙΔΕ, ΙΔΕΣΙΙ, ΙΔΕΣΙΚ**),	ΙΟΙΙΛΓΙΙ (Ο=Ε), Ι-ΔΙ-ΣΛΛΙΙ,
and in Χριστός (**ΣΙΚΛΕ, ΕΣΙΚΛ, ΙΔΕΣΙΚ**). Of those, **ΙΔΕΣΙΚ** (it points ἐκ Διός) is best, since it points both "Jesus" and "Christ"	Ι-ΔΙ-ΣΛΛ-ΙΙΛ. ΤVΙΙ-ΛΛ-ΙΓΓ, ΓΓΙΝΙΙV-ΛΛ, ΙΛΙ-ΓΙΙΣΙVΛ. ΙΔΓΙΙ ΣΙ-Κ.
8. He has shared out the Name of the Lord; and "The Lord is the portion of my inheritance". Ps. XV. 5. Many other combinations of the Name can be plundered (as he says) from **ΔΕΣΙ** and its surroundings.	
9. The νήπιοι (**ΔΕΣΙ**) do not know how "the half is greater than the whole", remarks the poet with sarcastic humor; but the cultured christian does, for he *sees* how ἥμισυ (**ΔΕΣΙ**) is greater than πᾶν (**ΕΣΙ**), and *knows* how "the Eternal Life" is greater than the τὸ πᾶν which He created — He whom **ΕΜΙΣV** points.	ΙΛΓΙΙΝΙΙ ΛΙΙ-ΤΙ-ΣΙ, ΠΙΝΙΙ. ΕΜΙΤVV ΤΤΛΛΙΣV.
10. Nor do those unsuspecting pagans (for the "νήπιοι" combination points ἔθνη) know how μαλάχη and ἀσφόδελος (**ΑΟΙ-ΔΕΣΙ**) hide the χριστιανοί who have 'Ιαεσοῦς Χρειστός, (note 6) — yes, and have 'Ιησοῦς Χριστός, "the Life for men".	ΙΛ-ΕΝΙΙ ΙΛΟΙΙΛ-ΓΙΙ-ΣΙ, ΤΙΟΙΛΙΓΙΓΤΛΙ (Ο=Α). ΑΟΙΙΛΙΚΣΝΙΙ. ΙΛΟ-ΙΛΙ-ΓΙΙ-ΣΙ ΙΛΟΙΔ-ΓΙΙ-ΛΛΙ (ΙΛΙ=Σ).
11. He tells us to put πηδάλιον over καπνός, as a guide. The first of those is readily made from **ΑΟΙΔΕΣΙ** (using **Ο** for **Α**); the second also, by taking **Α** or **ΙΛ** for **Κ**. Χριστιανοί will then be formed from either of the two combinations, and differently from the marginal one in note 10. This done, the reader may be said to have mastered the intricacies of a cypher over which its framers worked with the persevering strength of oxen and the drudgery of mules.	ΙΛΟ-ΙΔ-ΠΓΝΙΙ. ΚΟ-ΙΔ-ΠΓΝΙΙ. ΙΛΟΙΔΓΙΓΝΙΙ.
12. **ΔΕΣΙ** The χολωθείς 'Ησίοδος hides other things in this picture of his, and (spurred by professional craft) plans κήδη λυγρά for his readers — "woes" for men who render him right (since they read the miseries attending the sin of our first parents), and for men who render him wrong (since they are puzzled to reconcile his statements with reason and with what they know of truth.	ΛΙΙVΛVΤΝΙΙ, note 3. ΔΕΙVΙΙ ΔΠΓΛΛΙ.

χρύψε δὲ πῦρ· τὸ μὲν αὖτις ἐῢς παῖς Ἰαπετοῖο 13
ἔκλεψ' ἀνθρώποισι Διὸς πάρα μητιόεντος
ἐν κοίλῳ νάρθηκι, λαθὼν Δία τερπικέραυνον.
τὸν δὲ χολωσάμενος προσέφη νεφεληγερέτα Ζεύς·
Ἰαπετιονίδη, πάντων πέρι μήδεα εἰδώς, 14
χαίρεις πῦρ κλέψας καὶ ἐμὰς φρένας ἠπεροπεύσας.
σοί τ' αὐτῷ μέγα πῆμα καὶ ἀνδράσιν ἐσσομένοισι
τοῖς δ' ἐγὼ ἀντὶ πυρὸς δώσω κακὸν ᾧ κεν ἅπαντες
τέρπωνται κατὰ θυμὸν ἑὸν κακὸν ἀμφαγαπῶντες.
Ὣς ἔφατ'· ἐκ δ' ἐγέλασσε πατὴρ ἀνδρῶν τε θεῶν τε· 15
Ἥφαιστον δ' ἐκέλευσε περικλυτὸν ὅ ττι τάχιστα 16
γαῖαν ὕδει φύρειν, ἐν δ' ἀνθρώπου θέμεν αὐδὴν
καὶ σθένος, ἀθανάτοις δὲ θεοῖς εἰς ὦπα ἐΐσκειν (a)
παρθενικῆς καλὸν εἶδος, ἐπήρατον· αὐτὰρ Ἀθήνην
ἔργα διδασκῆσαι, πολυδαίδαλον ἱστὸν ὑφαίνειν· (b)
καὶ χάριν ἀμφιχέαι κεφαλῇ χρυσέην Ἀφροδίτην, (c)
καὶ πόθον ἀργαλέον καὶ γυιοβόρους μελεδῶνας· (d)
ἐν δὲ θέμεν κύνεόν τε νόον καὶ ἐπίκλοπον ἦθος (f)
Ἑρμείαν ἤνωγε, διάκτορον Ἀργειφόντην.

Fire first he hid; but aptitude's good son
Stole it in turn within a hollow reed,
Stole it for human kind from planning life,
Stole it unknown to thunder-loving life.
Then troubled, cloud-collecting life spoke thus:

"O son of aptitude, past master in
The skilled contrivances of all, thou'rt glad
At having stolen fire and snared my thoughts.
But I shall give instead of fire that which
Will prove a great vexation to thyself
And men to come—a piece of wickedness
With which, 'tis possible, they'll all be pleased,
Loving, as each one lists, his own decoy."

Thus he: then laughed the sire of men and gods;
And ordered far-famed Vulcan quick to mix
Moisture with earth, instil man's sound and might,
And liken to immortal gods in look
The beauteous, charming figure of a maid:
He then bade Pallas teach her household tasks
And how to ply the nice constructed loom:
And haloed Venus to pour o'er the head
Beauty, capricious wish, fatiguing cares:
And Hermes, Argus-slaying messenger,
To graft a dogged mind and taking way.

NOTES.	*Cipher Reading.*
ΔΕΣΙ	
13. He hides φλόγες or φρένες, "the fire of disires": it is found by the ἐῦς παῖς Ἰαπετοῦ or Χρίστιος, and is plundered for ὤνδρες (note 3) in κοῖλος νάρθηξ from the μητιῶν. Hesiod — but " not with his consent" (λαθών), since taking **V** for **A** (in the νάρθηξ combination) is a mode of "plundering that no poet, speaking with the voice of authority (τερπικέρ), can openly sanction !	ΑΙΓΓΙΑΙΙ, ΑΙΙ-VΛ-ΝΙΙVΙΙ. ΙΛΙ-Π-ΣΙ ΔΙ-ΠΣΙ ΔΙΙΛΙΛΙΙΛΙΙ, ΔΙVΑΤVΣΙ. ΙΛΙ-ΓΓΛΛΙ ΙΛΙΙΛΙVΙΝΙΙ, ΔΙ-ΙΛΙ-ΛΙΝΙΙ.

14. Complimenting the apt pointer on his ingenuity so far, he laughingly declares that he will test him further by an anagram. In approaching such, we should have some definite idea of the intent, location and subject matter; and the poet is not sparing on all three points. The πῆμα, κακὸν, νεφεληγερέτα and ἐγέλασσε are sufficient tokens of his intent, since an anagram is considered a torment by readers, a piece of wickedness by literati, and a source of mystifying pleasantry by its author: the location is pointed out by ἀντὶ πυρὸς, because the κακὸν, if it takes the place of "the fire" (as he says it does), must reside in "the fire" combination or **ΔΕΣΙ**, which is now specified by μέγα πῆμα (**ΙΛΙ=ΤΙ=ΙΛΙΙ**): and light is thrown upon the subject matter by the context which is evidently occupied by the first man and woman.

15. As every work of art has first to be *thought* out, and then *made*, so do lines 60 to 68 represent the opus creationis, and 70 to 80 the opus formationis. The four consecutive steps of an anagram are marked by appropriate agents, viz.: construction by Vulcan the architect; arrangement by Minerva, the goddess of organized procedure; adornment by Venus and the Graces; speech by Mercury.

16. Our poet's conception of the μέγα πῆμα:

(a) While man was made of slime (earth and moisture), woman was made out of this personfication of strength and speech; or (as Randolph puts it)

"Yours was the nobler birth;
For you of man were made, man but of earth,"

(b) "Women act their parts
when they do make their ordered houses know them." Knowles.

(c) "Grace was in all her steps, heaven in her eye,
In every gesture dignity and love." Milton.

(d) "Why, what a wilful, wayward thing is woman!" Francis.

"Nought can to peace the busy female charm,
And if she can't do good, she must do harm." Lamb.

(f) "He is a fool, who thinks by force or skill
To turn the current of a woman's will." Tuke.

"There is a something more than witchcraft in them
That masters even the wisest of us all." Rowe.

Ὣς ἔφαθ'· οἱ δ' ἐπίθοντο Διὶ Κρονίωνι ἄνακτι.
αὐτίκα δ' ἐκ γαίης πλάσσε κλυτὸς Ἀμφιγυήεις 17
παρθένῳ αἰδοίῃ ἴκελον Κρονίδεω διὰ βουλάς·
ζῶσε δὲ καὶ κόσμησε θεὰ γλαυκῶπις Ἀθήνη· 18
ἀμφὶ δὲ οἱ Χάριτες τε θεαὶ καὶ πότνια Πειθὼ 19
ὅρμους χρυσείους ἔθεσαν χροΐ, ἀμφὶ δὲ τήν γε
Ὧραι καλλίκομοι στέφον ἄνθεσιν εἰαρινοῖσι·
πάντα δὲ οἱ χροῒ κόσμον ἐφήρμοσε Παλλὰς Ἀθήνη·
ἐν δ' ἄρα οἱ στήθεσσι διάκτορος Ἀργεϊφόντης 20
ψεύδεα θ' αἱμυλίους τε λόγους καὶ ἐπίκλοπον ἦθος
τεῦξε Διὸς βουλῇσι βαρυκτύπου. ἐν δ' ἄρα φωνὴν 21
θῆκε θεῶν κῆρυξ, ὀνόμηνε δὲ τήνδε γυναῖκα,
Πανδώρην, ὅτι πάντες Ὀλύμπια δώματ' ἔχοντες
δῶρον ἐδώρησαν, πῆμ' ἀνδράσιν ἀλφηστῆσιν.
αὐτὰρ ἐπεὶ δόλον αἰπὺν ἀμήχανον ἐξετέλεσσεν, 22
εἰς Ἐπιμηθέα πέμπε πατὴρ κλυτὸν Ἀργεϊφόντην
δῶρον ἄγοντα, θεῶν ταχὺν ἄγγελον· οὐδ' Ἐπιμηθεὺς 23
ἐφράσαθ', ὡς οἱ ἔειπε Προμηθεὺς μήποτε δῶρον
δέξασθαι πὰρ Ζηνὸς Ὀλυμπίου, ἀλλ' ἀποπέμπειν

He spoke; and they obeyed time's lordly son.
From clay, according to the time-born's wish,
The far-renowned Amphiguean shaped
Her quickly like unto a godly maid:
Keen-eyed Minerva cased and set her right:
Supernal graces and soft suasion placed
Rare pendants near her skin, and crowned she was
With spring like floss by hours with wavy curls,
(But all adorning to the flesh itself
Pallas Minerva fitted close and well):
And, through the plans of castigating life,
The Argus-slayer framed within her breast
Pretences, wheedlings and a taking way.
Right then the herald of the gods put forth
His voice and called the woman by her name—
This all-endowered one (since all the gods
Who have Olympian homes gave her a gift),
This woe for men existing from the first.
But when this rare and matchless piece of art
He had devised, to Epimetheus then
The author sent the gods' quick messenger,
The Argus-slayer, and with him this gift.
Nor kept this Epimethus well in mind,
As told him by Prometheus, ne'er to take
A present from Olympian life, but back

NOTES.

Cipher Reading.

17. ΔΕΣi

Our poets' formation of the *μέγα πῆμα*;—
The *ἀμφι-γυήεις* mixes *γαῖα* and *ὕδος*,

ΔΙ-ΠΣΙ—ΔΙ-VΛΝΙ-ΣΙ; ΛΙΕ-ΣΙ, ΔΠ-ΙΛΛΙ (ΙΛΙ=Σ).

instils the *αὐδὴ* and *σθένος* of *ἀνὴρ* or *Ἀδάμ*,

ΔΕΙΛΙΙ, ΔΙ-VΛ-ΙΛΙΝΙΙ, ΛΙΕΝΙΙ, or ΛΙΙ-ΤΙ-ΙΛΙΙ.

and from this "Adam" or "clay" moulds a *θεὰ κούρη* or *Eva*.

ΔΕ-ΣΙ ΔΠΓΛΛΙ, ΔΙ-Π-ΣΙ

18. *Παλλάς* gives her *πτῶσις* and *τάξις* — "case" and "order", that change the *Eva* combination into *Evαν*.

ΔΙ-VΛ-ΛΛΙΛΙΙ, ΛΙΓΙΙΝΙΙ ΔΙ-ΙΛΣΝΙΙ.

ΛΙΕΝΙΙ.

19. Each *θεὰ* Χάρις (ΔΕΣ, ΙΕΣΙ, ΔΕΣΙ), the

ΔΙ-ΤΙ-Σ ΛΙΕΤV, ΙΙ-ΤΙ-ΣΙ ΙΙ-ΤΙ-ΛΛΙ, ΔΕ-ΣΙ ΔΕΛΛΙ;

πότνα Πειθώ, and each *Ὥρα* (ΔΕ, ΕΣ, ΤΣΙ) beautify her; the first two give her the pending acute accent and soft breathing; the others deck her with the wavy, springlike circumflex; the result is *Εὔάν*. Those grace marks are "near the skin"; Minerva's work (the N) is "attached to the skin itself."

ΔΓΓΙΝΙΙ ΔΙ-ΠΤVΙ; ΔΙ-ΓΓ, ΕΛΛ, ΤΛΛΙ.

20. The *διάκτωρ Ἀργει-φόντης* grafts *ψεύδη*,

ΔΙVΛΤV-ΣΙ ΛΙΕΙΛΙΙ-ΛΙΙΙΛΛΛΝΙΙ; ΔΙΙΛΝΙΙVΙΙ,

αἰμυλίοι and *κλεπτὸν ἦθος* within her.

ΙΛΙΙΛΣΙVΙΙ, ΛΙΙΙΛΛΛΝΙΙ, ΛΙΕΣΙ.

21. The anagram is now ready for results, and reads
Ἀδὰμ Εὔάν κέλτο, "Adam named Eve".
"*θεῶν κῆρυξ*" - - Adam, the first man, or "herald of the gods".
"*Πανδώρην*"

ΛΙΙ-ΤΙ-ΙΛΙΙ ΛΙΕΝΙΙ ΛΙΕΛΛΙ.

"Adorned
With what all earth and heaven could bestow
To make her amiable." *Milton.*

"*πημ. ανδ. αλφ.*" "New Eves in all her daughters came,
As strong to charm, as weak to err,
As sure of man through praise and blame,
Whate'er they brought him, pride or shame,
Their still unreasoning worshiper". *Moore.*

22 So far Eve has been considered *objectively;* but, by sending her to Epimetheus with speech (Mercury), she assumes a *subjective* existence, and the anagram then reads *Εὔα Ἀδάμ κέλτο* "Eve tempted Adam"—for *κέλομαι* signifies "to tempt" as well as "to call by name", and it must have been this dual meaning with its nice adaptation that prompted "*ἐγέλασσε*".

ΔΙ-Π-ΣΙ ΛΙΙ-ΤΙ-ΙΛΙΙ ΛΙΕΛΛΙ.

23. *Ἐπιμηθ.* Man, when created, was Prometheus, the all-sufficient ego to himself, and possessed of *immediate* knowledge with the right and power of transmitting the same to his seed; but when Eve (the acme of heptamerous theogony, "Olympian life," or "creation's last and best") appeared upon the scene, the Promethean man became the Epimethean Adam, and forfeited this right and power by taking the gift which she tempted him to eat.
Had the Epimethean Adam but pondered upon the wise counsels of the Promethean man, says the poet, he would not have taken the apple. But he did—and pondered for ever after!

ἐξοπίσω, μή πού τι κακὸν θνητοῖσι γένηται· 182
αὐτὰρ ὃ δεξάμενος, ὅτε δὴ κακὸν εἶχ', ἐνόησε.
Πρώην μὲν ζώεσκον ἐπὶ χθονὶ φῦλ' ἀνθρώπων 24
νόσφιν ἄτερ τε κακῶν καὶ ἄτερ χαλεποῖο πόνοιο,
νούσων τ' ἀργαλέων· αἶψ' ἀνδράσι κῆρος ἔδωκαν, 25
αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσι.
ἀλλὰ γυνὴ χείρεσσι πίθοῦ μέγα πῶμ' ἀφελοῦσα 26
ἐσκέδασ', ἀνθρώποισι δ' ἐμήσατο κήδεα λυγρά.
μούνη δ' αὐτόθι Ἐλπὶς ἐν ἀρρήκτοισι δόμοισιν 27
ἔνδον ἔμιμνε πίθοῦ ὑπὸ χείλεσιν, οὐδὲ θύραζε
ἐξέπτη· πρόσθεν γὰρ ἐπέμβαλε πῶμα πίθοιο. 28
αἰγιόχου βουλῇσι Διὸς νεφεληγερέταο 29
ἄλλα δὲ μυρία λυγρὰ κατ' ἀνθρώπους ἀλάληται·
πλείη μὲν γὰρ γαῖα κακῶν, πλείη δὲ θάλασσα,
νοῦσοι δ' ἀνθρώποισιν ἐφ' ἡμέρῃ ἠδ' ἐπὶ νυκτὶ
αὐτόματοι φοιτῶσι κακὰ θνητοῖσι φέρουσαι
σιγῇ, ἐπεὶ φωνὴν ἐξείλετο μητίετα Ζεύς.
οὕτως οὔτι πῃ ἔστι Διὸς νόον ἐξαλέασθαι. 30

To thrust it from him, lest perchance some ill
Should happen to the race of mortal men.
But when he took and suffered ill—he thought!
'Twas long ago, indeed, they lived on earth,
A race of beings by themselves, removed
From wrongs, hard labor and diseases dread.
Oh! would they gave those destinies to men;
For in misfortune brethren quickly age.
But when the woman with her hands removed
The mighty cover (give good heed!), she let
Them go at liberty—and grievous woes
Were then occasioned for the human race.
Then Hope alone remained within the house
('Neath lips closed tightly give it proper heed!)
Among the tribes that steadfast ever proved;
Nor fled it out of doors, for from the first
Upon the cover did it stamp "Believe!"
Through life's free will then—darkened, lordly life's—
Did countless other woes encompass men:
For, when wise Providence withdrew His voice,
Then full of ills was earth, and full the sea,
Then dire automatous diseases stalked
With stealthy steps the livelong day and night,
Freighted with maladies for mortal kind.
So—'tis not well to cross the will of God!

NOTES.

Cipher Reading.

24. The story of our first parents.

25. "Would that they had transmitted their primal bliss and innocence to men!"—but they did not. *αἴθ'* (or *αἴτ'* as Hesiod wrote the word) with a past tense of the indicative denotes a wish that is inconsistent with the known result.

26. *μέγα πῶμ'*—the apple, that mighty *cover* against death and all our woe, so long as it remained unplucked from the tree of knowledge.
"Mind (*πιθοῦ*) that *μέγα πῶμα* (ΔΕΣΙ)" says the poet, in allusion to the *μῆλον* contained in the same combination (an instance where E is divided into ΙΓΣ).

ΙΛΙ-ΤΙ-ΙΛΙΙ ΙΛΙ-ΠΙΛΙΙ
ΔΙ-ΓΛΛΝΙΙ (ΛΙΙ=Μ)

27. After the Fall, the world at large lapsed into idolatry, and all that remained for the faithful upon earth was' Ελπίς (ΔΕΣΙ) or Christ Jesus, the promised Redeemer who abided *in the house* (*ἔνδον*) of 'Ιούδας (ΔΕΣΙ) among the Jewish tribes that continued in steadfast allegiance to the true God.
To this house the poet invites attention by saying "Give it an understanding but no tongue".

ΔΕΛΛΙ.

ΔΙΥΛΣ-Σ\.

28. This hope in a Messiah never left the world (as testified in Genesis, Job, Isaias, and all through the Scriptures). "It *could not* leave", exclaims the poet with striking ferver; "for the same Hope that planned the tree of knowledge had grafted "Believe!" upon its fruit".

29. *βουλῇσι αἰγιόχ.* "Adam's free will", as marked by the *plural*, since will (to be *free*) implies a will for and a will against every dictate.

30. "For his eyes are upon the ways of men, and he considereth all their steps"
Job. XXXIV. 21.

[The introduction of Adam and Eve prepares the way for the unpointed portion of a story which is, in the main, a close outline of the scriptural narrative.

He sketches in detail five races of intelligential beings, two of which are postdiluvial, two more prediluvial, and another (the Golden and first of all) which extended from pre-Adamite time to the age of Man. When describing the second—that in which the Saviour was first promised to man—he dexterously weaves in the life of Christ up to the point where "His own received him not," and waits for the fifth (in which the Saviour was destined to come on earth) in order to resume the further thread of this particular discourse. In this fifth he prophesies the general destruction of the world, and utters a remarkable series of predictions relative to the seizure, trial, death and ascension of our Lord.]

Εἰ δ' ἐθέλεις, ἕτερόν τοι ἐγὼ λογον ἐκκορυφώσω
εὖ καὶ ἐπισταμένως· σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν
ὡς ὁμόθεν γεγάασι θεοὶ θνητοί τ' ἄνθρωποι.
Χρύσεον μὲν πρώτιστα γένος μερόπων ἀνθρώπων 31 32
ἀθάνατοι ποίησαν Ὀλύμπια δώματ' ἔχοντες· 33
οἳ μὲν ἐπὶ Κρόνου ἦσαν, ὅτ' οὐρανῷ ἐμβασίλευεν·
ὥστε θεοὶ δ' ἔζωον ἀκηδέα θυμὸν ἔχοντες,
νόσφιν ἄτερ τε πόνων καὶ ὀϊζύος, οὐδέ τι δειλὸν
γῆρας ἐπῆν. αἰεὶ δὲ πόδας καὶ χεῖρας ὁμ' οἱ οἱ 34
τέρποντ' ἐν θαλίῃσι κακῶν ἔκτοσθεν ἁπάντων,
θνῆσκον δ' ὡς ὕπνῳ δεδμημένοι. ἐσθλὰ δὲ πάντα
τοῖσιν ἔην· καρπὸν δ' ἔφερε ζείδωρος ἄρουρα 35
αὐτομάτη, πολλόν τε καὶ ἄφθονον· οἱ δ' ἐθελημοὶ

But, if you wish, another tale I'll sketch
Deftly and well; and ponder thou in mind
How gods and mortals from one source have sprung.
Men's master minds, who hold Olympian heights,
Depicted pure as gold, and first of all,
A race of beings with the gift of speech,
Who were in time when time the Cosmos ruled;
Who lived, as gods should, with unruffled mind,
All by themselves, removed from toil and woe,
And no enfeebling age attended them.
While some remained continuously pleased
With movement swift and potency combined,
Some more took pleasure in the living charms
Of the unjust, the all unjust without,
And corpse-like grew, entranced as 'twere by sleep.
From those were all things worthy of renown.
A womb, itself perfervid, bore a seed
Mighty in stature, arrogant in soul,

NOTES

31. All things—angels as well as mortals—were created by one and the same Maker.

32. *The Golden or Angelical Race.*

33. ἀνθρώπων ἀθάνατοι — "the immortals, or master minds among men," the enlightened sages and theologians of the past.

He does not say when the angels were created; but "they flourished (ἦσαν) when time reigned securely over the universe." According to the myth (which is fully explained in "The Gods of Old" p. 291 et seq.), the reign of Kronos extended from the separation of Uranus to the battle of the Titans—that is, from the making of a firmament to the complete triumph of life; or, from the close of the Second Genesiac Day (ere yet the green herb appeared) to the beginning of the Sixth (that ended with the advent of man).

34. ὁμ' (for ὁμῆ or ὁμοῦ) strengthens the force of καὶ. Some of those angelic beings remained for ever pleased with their attributes of potency and celerity of movement: others grew charmed with tne pleasures of wicked men on earth.

"The Sons of God seeing the daughters of men, that they were fair, took to themselves wives of all which they chose. * * *

The wickedness of men men was great on earth." Gen. VI. 2 and 5.

35. "Now giants were on earth in those days. For after the sons of God went in to the daughters of men, and they brought forth children, these are the mighty men of old, men of renown." Gen. VI. 4.

The wombs of their earthly partners (says the poet), naturally prolific, and perfervid through thoughts of their angelic wooers, bore in sympathy with those thoughts a race of men that evinced their pedigree on both sides by being unenviably great in stature and strength; in knowledge, skill, and works of all kinds, mental and physical (ἔργ), that made them be looked up to by the ruling powers (μακάρ. θεοῖσι) of those outside their own class; and in wickedness.

ἄφθονος, "not envying, *above* envying or *looking up* to any one"; and hence, "*looking down on,* arrogant, contemptuous." Ovid says of the giants (Met. I. 160) "sed et illa propago contemptrix superum;" and Baruch writes thus (III. 26), "There were the giants, those renowned men that were from the beginning, of great stature, expert in war."

In verses 16-19 of the same chapter, Baruch (like Hesiod in verses 119 and 120) hints darkly at a strange mesmeric influence exercised by the giants over the brute creation, and at an equally strange acquaintance on their part with aerial navigation, the transmutation of metals, and occult chemistry.

The verses read thus:—

"Where are the princes of the nations, and they that rule over the beasts that are upon the earth?

That take their diversion with the birds of the air?

That hoard up silver and gold, wherein men trust, and there is no end of their getting?

Who work in silver, and are solicitious, and their works are unsearchable?

They are cut off, and are gone to hell, and others are risen up in their place."

ἥσυχοι ἔργ' ἐνέμοντο σὺν ἐσθλοῖσιν πολέεσσιν,
ἀφνειοὶ μήλοισι, φίλοι μακάρεσσι θεοῖσι.
αὐτὰρ ἐπειδὴ τοῦτο γένος κατὰ γαῖα κάλυψεν,
τοὶ μὲν δαίμονές εἰσι Διὸς μεγάλου διὰ βουλὰς
ἐσθλοί, ἐπιχθόνιοι, φύλακες θνητῶν ἀνθρώπων·
οἵ ῥα φυλάσσουσιν τε δίκας καὶ σχέτλια ἔργα,
ἠέρα ἐσσάμενοι πάντῃ φοιτῶντες ἐπ' αἶαν,
πλουτοδόται· καὶ τοῦτο γέρας βασιλήϊον ἔσχον 36

That, rich in flocks, revered by princely gods,
Pursued in private and with ardent mind
All kind of works, with many of renown.
But when the earth this generation hid,
Those are, through God Almighty's plans, the famed,
Terrestrial, demon watchers of mankind,
Who lie in wait for judgments, cruel deeds,
Who, clad in air, rove through the world at large,
Who riches give—this ruling gift they held.

NOTES.

36. "All these," said Satan, pointing out the kingdoms of the world, their riches and their glory, to our Lord, "all these will I give thee, if falling down thou wilt adore me."

Such, then, is the famous "Golden Race" of Hesiod; and the reader cannot fail to observe the close concordance between the poet's words and those of Gensis VI. 1-4.

While the consensus of opinion among modern theologians is that "the sons of God" (Gen. VI. 2 and 4) signify the descendants of Seth and Enos, there were, up to the twelfth century, many of the learned who either favored, inclined to, or did not deny the more literal rendering. Whether the same difference existed in Hesiod's day is unknown; but the poet (and he writes as if reflecting the opinion of "men's master minds") shows by his version that he himself was a literalist. So also was the writer of "The Book of Enoch"; and the following passage from it may prove interesting, throwing light as it does upon the concluding lines of Hesiod:—

"Hear and fear not, Enoch, thou righteous man and writer of righteousness: come hither and hear my words. Go speak unto the Watchers of Heaven, and say unto them, Ye shall pray for men, and not men for you. Why have ye forsaken the high and holy and eternal heaven, and have joined yourselves to women, and polluted yourselves with the daughters of men, and have taken to you wives, and have become the fathers of a giant race? Ye who were spiritual, holy, and enjoying eternal life, have corrupted yourselves with women, and have become parents of children with flesh and blood: lusting after the blood of men, ye have brought forth flesh and blood, like those who are mortal and perishable. Because men die, therefore did I give unto them wives, that they might have sons and perpetuate their generation. But ye are spiritual and in the enjoyment of eternal life: therefore give I not to you wives, for heaven is the abode of the spirits.

And now the giants, who are born of flesh and blood, shall become evil spirits, and their dwelling shall be on the earth. Bad beings shall proceed from them. Because they have been generated from above, from the holy Watchers have they received their origin, therefore shall they be evil spirits on the earth, and evil spirits shall they be called. And the spirits of the giants, which mount upon the clouds, will fall and be cast down, and do violence, and cause ruin on the earth and injury: they shall not eat; they shall not thirst; and they shall be invisible."

Δεύτερον αὖτε γένος πολὺ χειρότερον μετόπισθεν 37
ἀργύρεον ποίησαν Ὀλύμπια δώματ' ἔχοντες,
χρυσέῳ οὔτε φυὴν ἐναλίγκιον οὔτε νόημα.
ἀλλ' ἑκατὸν μὲν παῖς ἔτεα παρὰ μητέρι κεδνῇ 38
ἐτρέφετ' ἀτάλλων, μέγα νήπιος, ᾧ ἐνὶ οἴκῳ. 39
ἀλλ' ὅτ' ἀνηβήσειε καὶ ἥβης μέτρον ἵκοιτο,
παυρίδιον ζώεσκον ἐπὶ χρόνον, ἄλγε' ἔχοντες 40
ἀφραδίῃς· ὕβριν γὰρ ἀτάσθαλον οὐκ' ἐδύναντο 41
ἀλλήλων ἀπέχειν, οὐδ' ἀθανάτους θεραπεύειν
ἤθελον, οὐδ' ἕρδειν μακάρων ἱεροῖς ἐπὶ βωμοῖς,
ἣ θέμις ἀνθρώποισι κατ' ἤθεα. τοὺς μὲν ἔπειτα
Ζεὺς Κρονίδης ἔκρυψε χολούμενος, οὕνεκα τιμὰς 42
οὐκ' ἐδίδουν μακάρεσσι θεοῖς οἱ Ὄλυμπον ἔχουσιν 43
αὐτὰρ ἐπεὶ καὶ τοῦτο γένος κατὰ γαῖα κάλυψε, 44
τοὶ μὲν ὑποχθόνιοι μάκαρες θνητοὶ καλέονται
δεύτεροι· ἀλλ' ἔμπης τιμὴ καὶ τοῖσιν ὀπηδεῖ.

The minds who held Olympian heights described
A second other, much inferior race,
As silver bright to that which was to come,
Like to the golden nor in parts nor thought.
[But thriving side by side a mother kind,
There was a Child with innocence in full,
Hundreds of years maturing in his house.
When grown He'd be and come to manhood's prime,
A little while in time they'd pass through life
Bearing the sorrows of man's heedless act:
For 'twas not theirs to keep from off themselves
The wanton violence of other men;
Nor did they wish to curry favor with
Immortals, nor to sacrifice upon
The sacred altars of those happy gods,
As is the law for men by custom's right.
Then put aside they were by life, time's son,
Enraged because they did not pay respect
To the blest gods who have the light themselves.]
But when earth hid this generation too,
Those favored mortals, who just missed success,
Are called beyond all doubt the corner-stones:
Yet, all in all, respect goes with them too.

NOTES.

37. *The Silver or Adamic Race.*

This second or "Silver Race" consists of Adam and Eve, who were bright as silver compared with the Brazen Race that followed (μετόπισθεν), but not equal in nature or mind to the Golden that preceded.

38. Since the story of our first parents has already been told (vv. 99-104), he now proceeds to speak of the promised Christ and of the mother of Christ.

39. νήπιος, the Latin infans, "not yet able to speak, childish, innocent."

From the Fall of man to the Advent measured, according to scriptural chronology, 4004 years. During all those were the Son and his mother becoming more distinct and more sharply outlined to the faithful through prophecy after prophecy. The centuries, as Hesiod says, were maturing them in His own chosen race (the Jews) and in His own chosen house (Judah).

40. A brief three years intervened between the beginning of Christ's mission and his crucifixion.

ἄλγ' ἔχοντες—"And the Lord hath laid on him the iniquity of us all." Isa. LIII. 6.

41. οὐκ' ἐδύναντο — "Because I came down from heaven, not to do my own will, but the will of him that sent me." John VI. 38.

42. Ζεὺς Κρονίδης—the existing life of the day, the Jews.
ἔκρυψε —"He came unto his own, and his own received him not." John I. 11.

43. μακ. θεοὶ . The priests and scribes (themselves the fortunate guardians of the light, for they had the Law and the Prophets) were the bitterest enemies of our Lord.

44. Going back to "the Silver Race," he tells us that when Adam and Eve died, they (who could have won, but came out only *second*) were styled by succeeding generations "the founders" of mankind. As the foundation is to the structure raised upon it, so are Adam and Eve to the human race; and the foundation, to be secure and strong, must be *below the surface*, so are our first parents styled ὑποχθόνιοι.

Ζεὺς δὲ πατὴρ τρίτον ἄλλο γένος μερόπων ἀνθρώπων 45
χάλκειον ποίησ', οὐκ ἀργυρέῳ οὐδὲν ὁμοῖον,
145 ἐκμέλιαν, δεινόν τε καὶ ὄβριμον· οἷσιν Ἄρηος 46
ἔργ' ἔμελε στονόεντα καὶ ὕβριες. οὐδέ τι σῖτον
ἤστιων· ἀλλ' ἀδάμαντος ἔχον κρατερόφρονα θυμόν, 47
ἄπλητοι· μεγάλη δὲ βίη καὶ χεῖρες ἄαπτοι 48
ἐξ ὤμων ἐπέφυκον ἐπὶ στιβαροῖσι μέλεσσιν.
150 τοῖς δ' ἦν χάλκεα μὲν τεύχεα, χάλκεοι δέ τε οἶκοι, 49
χαλκῷ δ' εἰργάζοντο· μέλας δ' οὐκ ἔσκε σίδηρος. 50
καὶ τοὶ μὲν χείρεσσιν ὕπο σφετέρῃσι δαμέντες
βῆσαν ἐς εὐρώεντα δόμον κρυεροῦ Ἀΐδαο,
νώνυμνοι· θάνατος δὲ καὶ ἐκπάγλους περ ἐόντας 51
155 εἷλε μέλας, λαμπρὸν δ' ἔλιπον φάος ἠελίοιο.

Then, third in order, did ancestral life
Produce another race of voiceful men,
In no way like the silver—hard as brass,
Swarthy, despotic, fierce; their only care
The doleful works and ruffian acts of war.
No hospitable cheer of any kind
They spread for guest; but, brooking no approach,
A stubborn heart of adamant was theirs;
And great their violence, and rude the hands
That from bared shoulders grew on brawny arms.
Of brass their weapons, and of brass their homes;
In brass they worked; the sword was seldom black.
And yet, o'erwhelmed for deeds of theirs, they went
Inglorious to the dank and dark abode
Of icy-cold and subterraneous depths:
A death dark, gruesome, took them as they were,
And lost for ever was the sunlight bright.

NOTES.

45. *The Brazen or Antediluvian Race.*

Adam (Ζεὺς πατὴρ) produced the third or "Brazen Race," the Antediluvian one whose violence and infamous wickedness determined the Creator to destroy it.

The similes "fine as gold," "bright as silver," for the first two races, are continued for the third in the characteristic "hardness of brass."

46. ἐκμέλιαν. Such a rendering as "from ash trees" (ἐκ μελιᾶν, as the text books have it) deserves no notice—not even as a simile. The word is a compound one (ἐκμέλιας - αινα - αν), and an intensitive form of μέλας (just as ἐκμελαίνω is of μελαίνω), with an iota inserted for sake of metre. This iota is subject to transposition, since we find such recognized forms as μείλας and μέλαις, and here an additional form, μέλιας. So, too, we find ξένος, ξεῖνος, ξένιος.

47. ἠστίων. ἐστίον (as it was written by Hesiod) can be taken as the Imp. plural of ἑστιάω "to entertain a guest," or of ἐσθίω "to eat": the former is preferable since it harmonizes with the trend of his discourse; and sober reason must decide against an interpretation implying that the Antediluvians "ate no cereal food of any kind."

48. μεγ. βίη - "The wickedness of men was great on the earth." Gen. VI. 5 ἄαπτοι (α-ἅπτος) "intractable."

49. "Sella also brought forth Tubal-cain, who was a hammerer and artificer in every work of brass and iron." Gen. IV. 22.

50. σίδηρος. Their swords were seldom *black* — since, as a rule, they were *red* with the blood of those they slaughtered. So does Ovid say of the giants (under which name he classes the Antediluvian wicked), "Saevaeque avidissima caedis, et violenta fuit." To read "And black iron there was not" is inconsistent with the frequentative ἔσκε, with the subject matter (since the poet writes of men and their manners, not of mineralogy), and with the words of Genesis in reference to Tubal-cain.

51. περ ἐόντας. "For as in the days before the flood, they were eating and drinking, marrying and giving in marriage, even till that day in which Noah entered the ark.

And they knew not till the flood came and took them all away." Matt. XXIV. 38, 39.

Αὐτὰρ ἐπεὶ καὶ τοῦτο γένος κατὰ γαῖα κάλυψεν, 52
αὖτις ἔτ' ἄλλο τέταρτον ἐπὶ χθονὶ πουλυβοτείρῃ 53
Ζεὺς Κρονίδης ποίησε, δικαιότερον καὶ ἄρειον,
ἀνδρῶν ἡρώων θεῖον γένος, οἳ καλέονται
ἡμίθεοι προτέρῃ γενεῇ κατ' ἀπείρονα γαῖαν. 54
καὶ τοὺς μὲν πόλεμος τε κακὸς καὶ φύλοπις αἰνὴ
τοὺς μὲν ἐφ' ἑπταπύλῳ Θήβῃ, Καδμηΐδι γαίῃ, 55
ὤλεσε μαρναμένους μήλων ἕνεκ' Οἰδιπόδαο,
τοὺς δὲ καὶ ἐν νήεσσιν ὑπὲρ μέγα λαῖτμα θαλάσσης
ἐς Τροίην ἀγαγὼν Ἑλένης ἕνεκ' ἠϋκόμοιο·
ἔνθ' ἤτοι τοὺς μὲν θανάτου τέλος ἀμφεκάλυψε.
τοῖς δὲ δίχ' ἀνθρώπων βίοτον καὶ ἤθε' ὀπάσσας 56
Ζεὺς Κρονίδης κατέναssσε πατὴρ ἐς πείρατα γαίης
τηλοῦ ἀπ' ἀθανάτων τοῖσιν Κρόνος ἐμβασιλεύει.
καὶ τοὶ μὲν ναίουσιν ἀκηδέα θυμὸν ἔχοντες
ἐν μακάρων νήσοισι παρ' Ὠκεανὸν βαθυδίνην, 57
ὄλβιοι ἥρωες, τοῖσιν μελιηδέα καρπὸν
τρὶς ἔτεος θάλλοντα φέρει ζείδωρος ἄρουρα.

But when earth hid this generation too,
The life existing on the glutted soil
Brought forth again another race, the fourth,
Observant more of what was just and good—
A wondrous race of men of high emprise,
Acclaimed as demigods by those who lived
In former time upon an earth made new.
And blotted out they were by cruel war
And clannish strife that urged them on to fight—
Some against seven-gated Thebes, in land
Of Cadmus, for the wealth of Oedipus;
Others, in ships o'er water's great expanse,
To fight at Troy for fair-haired Helen's sake;
And more of them death's coil wrapped somewhere else.
But all at variance with them, though compelled
To imitate men's mode and ways, the life
Of his own time was made to settle down,
A people's father, on the skirts of earth,
Apart from gods whom passing time enthralls.
And dwelling in the isles of the elect,
By the great circumambient ocean stream,
With souls absolved from every care are they,
Those heroes blest, for whom a generous womb
Bears the thrice-swelling, honeyed fruit of time.

NOTES.

52. *The Heroic or Patriarchal Race.*

It was from Ζεὺς πατὴρ, "parent life" (Adam and Eve) that the Antediluvian race was sprung: it was from Ζεὺς Κρονίδης, "existing life" after the Deluge, that the fourth or Postdiluvian one was descended; and this race, as the poet says, differed from the preceding by conforming more to the laws of justice and goodness.

53. χθονὶ πουλυβοτ. — Glutted with the slime, mud, and lifeless remains left by the retiring flood.

54. The leaders of the "Heroic Race" were called "demigods," since they maintained over their dependants the power of ruling in civil affairs and of offering sacrifices. In other words, they were "the patriarchs" or prophet kings of Scripture, who exercised the rights of prince, priest and judge. ἀπείρονα, "inexperienced, fresh or new", as earth was, after the flood had destroyed all the old landmarks.

55. The Theban war was one of kinsmen (φύλοπις). A principle of justice, connected with this and with the Trojan war, distinguished them from the wanton violence of Antediluvian wars.

56. One of those patriarchal rulers, Abram, differed from the rest and was reserved for another and more glorious destiny. He is briefly, but vividly described by the poet:

(a) "The life of existing time" (Ζεὺς Κρονίδης): Abram was the life (in its better sense) of the Heroic Day, the moving spirit of the plan designed by Eternal Life.

(b) "Who differed from others" (τοῖς δὲ δίχ'): Josephus says of him, "He began to have higher notions of virtue than others had, and he determined to renew and to change the opinion all men happened then to have concerning God."

(c) "Compelled to follow the manners and ways of men" (ἀνθρώπ. βίοτ. καὶ ἤθ. ὀπάσ.): whilst in Haran he lived in a fashion somewhat similar to other patriarchal rulers.

(d) "Was bade to settle down as father of a race" (κατένασ. πατὴρ): Genesis words it thus (XII. 1, 2), "And the Lord said to Abram: Go forth out of thy country and from thy kindred, and out of thy father's house, and come into the land which I shall show thee.

And I will make of thee a great nation, and I will bless thee, and magnify thy name, and thou shalt be blessed."

(e) "On the confines of earth" (ἐς πείρ. γαίης): the Holy Land lies upon the confines of Asia Minor, and this upon the confines of Asia.

57. There is no difference between "The isles of the Blessed" and the "Elysium" of classic writers, since each has been assigned *the same location* (westward and adjoining the vast, vapory stream flowing through space), and *the same purpose* (a place of detention and rest for the departed good). μακάρων νῆσοι conveys the idea of island orbs or detached portions of space where dwelt the purified;

ἠλύσιον (through its derivation ἐλεύσομαι "I shall come"), that of temporary detention—till Christ would come: the two combined express all that is implied in "Limbo" or "Abraham's bosom"—a place of rest for those who, while purified from their sins, had still *to wait* (as "manes") for the Redeemer's coming before they could be admitted to heaven; and this Redeemer, "the honeyed fruit of time," the spiritual womb of Mary was bearing through the *three* ages, Silver, Brazen and Heroic.

Μηκέτ' ἔπειτ' ὤφελον ἐγὼ πέμπτοισι μετεῖναι 58
ἀνδράσιν, ἀλλ' ἢ πρόσθε θανεῖν ἢ ἔπειτα γενέσθαι· 59
νῦν γὰρ δὴ γένος ἐστὶ σιδήρεον. οὐδέ ποτ' ἦμαρ
παύσονται καμάτου καὶ ὀϊζύος, οὐδέ τι νύκτωρ
φθειρόμενοι· χαλεπὰς δὲ θεοὶ δώσουσι μερίμνας. 60
ἀλλ' ἔμπης καὶ τοῖσι μεμίξεται ἐσθλὰ κακοῖσιν.
Ζεὺς δ' ὀλέσει καὶ τοῦτο γένος μερόπων ἀνθρώπων, 61
εὖτ' ἂν γεινόμενοι πολιοκρόταφοι τελέθωσιν.
οὐδὲ πατὴρ παίδεσσιν ὁμοίιος οὐδέ τι παῖδες, 62
οὐδὲ ξεῖνος ξεινοδόκῳ καὶ ἑταῖρος ἑταίρῳ,
οὐδὲ κασίγνητος φίλος ἔσσεται, ὡς τὸ πάρος περ.
αἶψα δὲ γηράσκοντας ἀτιμήσουσι τοκῆας,
μέμψονται δ' ἄρα τοὺς χαλεποῖς βάζειν ἐπέεσσι.
σχέτλιοι, οὐδὲ θεῶν ὅπιν εἰδότες· οὐδέ κεν οἵγε 63
γηράντεσσι τοκεῦσιν ἀπὸ θρεπτήρια δοῖεν,
χειροδίκαι· ἕτερος δ' ἑτέρου πόλιν ἐξαλαπάξει. 64
οὐδέ τις εὐόρκου χάρις ἔσσεται οὔτε δικαίου 65
οὔτ' ἀγαθοῦ· μᾶλλον δὲ κακῶν ῥεκτῆρα καὶ ὕβριν 66
ἀνέρα τιμήσουσι· δίκη δ' ἐν χερσί καὶ αἰδὼς 67

Oh that I were not 'mongst those men, the fifth,
But earlier died, or flourished later on!
For iron, surely, is the race that's now.
Nor once they'll pause from toil and care through day;
Nor, the debauched, through portion of the night:
Sore, sore the troubles that their gods will give!
Yet e'en for those will good be mixed with ill.
But this race, too, of men endowed with speech
Will Life destroy—when, likely, may appear
Arisen those their temples streaked with gray.
Nor sire, nor sons, will be a match for sons;
Nor cherished as of yore the guest by host,
Comrade by comrade, nor the near of kin.
Too quick they'll shame their parents bowed with age,
And flout at them in words too harsh to tell.
(Benighted those, who have not recognized
The awe of gods! Too violent are they
Who'd give not due returns to parents old!
And one will blot the other's city out.)
For Him, the Good, the Just, who's kept his oath,
No favor, smallest favor, will there be;
But preference rather will they give to him,
The evil-doer, the outrageous man.
(Should Grace and Justice not be hand in hand?)

NOTES.

58. *The Iron or Post-patriarchal Race.*

The Heroic Age, taking Samuel as the last of the priestly rulers, ended about 1060 B. C. All time after this date is classed by the poet as "The Iron Age."

59. So as either to have lived with the patriarchs, or flourish when Christ would come.

60. "O how the passions, insolent and strong,
Bear our weak minds their rapid course along;
Make us the madness of their will obey,
Then die—and leave us to our griefs a prey." Crabbe.

61. "For the heavens shall vanish like smoke, and the earth shall be worn away like a garment, and the inhabitants thereof shall perish in like manner." Isa. LI. 6.

So, too, does Ovid say (Met. I. 256) that the world will be destroyed by fire:

"Esse quoque in fatis reminiscitur, adfore tempus
Quo mare, quo tellus, correptaque regia caeli
Ardeat, et mundi moles operosa laboret."

γειν. πολιοκρότ. τελέθ. An allusion to the tradition prevalent among the Jews, and based on many scriptural passages, that the Day of Judgment would be heralded by the reappearance upon earth of Enoch and Elias.

The phrase possesses further interest from a chronological point of view, since it tends to show that Hesiod could not have flourished prior to 896 B. C.—the year when Elias was translated up to heaven.

62. "Manners with fortunes, humors turn with climes,
Tenets with books, and principles with times." Pope.

63. An opportunity for pointing the Name and for resuming the further story of our Lord is furnished the poet by the concluding words of verse 185:—

ΕΣΟΥΣΙ ΤΟΚΕΑΣ

Who looks at *θεῶν ὄπις* (**IT-INIO VVTI**) and fails to see *Ἰησοῦς* (**ΕΣΟΥΣΙ**)?

Who sees only **TOKE͂AS** and refuses to acknowledge
Χριστός (**TO-VΛ-EITΛΛ**)?

64. The "Jesus" combination blots out *Σαλήμ* (**ΕΣ-OV-IΛII**); the "Christ" one blots out *Ἱεροσόλυμα* (**ΤΟΙΛΙVΛΤVΑΣ**).

65. "Who has kept his oath"—by coming upon the earth.

66. "Away with this man, and release unto us Barabbas." Luke XXIII. 18.

67. Another chance of pointing the Name is offered in

TIMΕΣΟVΣΙ

Are not *δίκη* and *αἰδώς* (**T-IM-ΓI — ΙΣΟVΙΛII**) linked together in **E** or **ΓII**?
" *Ἰησός* " *Χριστός* (**TITV-IT— INIOVIΛII**) " " " **E** or **ITI**?

οὐκ ἔσται; βλάψει δ' ὁ κακὸς τὸν ἀρείονα φῶτα 68
μύθοισι σκολιοῖς ἐνέπων, ἐπὶ δ' ὅρκον ὀμεῖται· 69
ζῆλος δ' ἀνθρώποισιν ὀϊζυροῖσιν ἅπασιν 70
δυσκέλαδος, κακόχαρτος ὁμαρτήσει, στυγερώπης.
καὶ τότε δὴ πρὸς Ὄλυμπον ἀπὸ χθονὸς εὐρυοδείης 71
λευκοῖσιν φαρέεσσι καλυψαμένω χρόα καλὸν
ἀθανάτων μετὰ φῦλον ἴτον προλιπόντ' ἀνθρώπους
Αἰδὼς καὶ Νέμεσις. τὰ δὲ λείψεται ἄλγεα λυγρὰ 72
θνητοῖς ἀνθρώποισι· κακοῦ δ' οὐκ ἔσσεται ἀλκή. 73

The wicked light, that speaks with crafty words,
Will hold the better Light, and falsely swear;
And envy's self, that's clamorous in tongue,
In mind malicious, and in visage lean,
Will be the comrade of those wretches all.
Then up to heaven from the wide-wayed earth,
With beauteous outline wrapped in snow-white garb,
And 'midst a galaxy of godlike forms,
Go Grace and Retribution, leaving men.
And bitter woes for mortals will be left;
But evil's innate strength will cease to be.

NOTES.

68. βλάψει. "But they laid hands on him, and held him." Mark XIV. 46.

ὁ κακὸς — the priests and scribes, "the wicked light," since they had the Law and Prophets.

69. μύθ. σκολ. Here is one instance. "Is it lawful for us to give tribute to Caesar, or no?" Luke XX. 22.

ἐπομεῖται — "And some rising up, bore false witness against him."— Mark XIV. 57.

70. "For he knew that the chief priests had delivered him up out of envy." Mark XV. 10.

71. "And it came to pass, whilst he blessed them, he departed from them, and was carried up into heaven." Luke XXIV. 51.

72. Νέμεσις. "Because he hath appointed a day wherein he will judge the world in equity." Acts. XVII. 31.

73. "Knowing this, that our old man is crucified with him, that the body of sin may be destroyed, and that we may serve sin no longer." Rom. VI. 6.

Iliad. XVIII. 368-617.

In this book (as in the first) the opening verse is a keyline to all the subject matter, the present selection being illustrated by **ΔΈΜΑΣ ΠΥΡΌΣ Α.**

Scheme: It is divided into two portions, a preparative one, and a formative. In the first of these, Thetis (the same goddess of Design whom we have met before) visits the poet (under guise of Vulcan), is cordially welcomed, and graciously requested to state her wants.

She tells the story:

How Design was wedded through weal and woe to Adam who, while alive, handed down the tradition that through Design a Son would be *born* for men—and Thetis breaks off here to identify this Son as "the Shiloh" of patriarchs, "the Saviour" of the world, the growing "Jesus," and the matured "Jesus Christ" who would battle with the Jews in Jerusalem, and return to heaven when his mission was accomplished and his passion was endured.

Resuming her narrative, she tells how the Gentiles gradually parted the Fullness of time from the Eternal God, the humanity of Christ from his divinity, or (in briefest words) Mary from the Son; how this last belief in "the seed of the woman" was received by Abraham when his obedience (even to abnegation of paternal feeling) was tested by the Almighty; how the Greeks, through medium of Jewish teachings, were restrained from lapsing into complete atheism; how many of the enlightened

prayed incessantly for the coming of the Saviour; and concludes by telling how Moses was sent to prepare the way of the Lord.

She then declares the object of her present visit to the artist—that he would fabricate for the Son a new and complete suit of armor. The Vulcan of the Iliad gladly complies. He collects his scattered thoughts and focuses them on the plan; he puts his tablets on a block and grasps the stylus and eraser; and, those things done, he proceeds to forge for the Son a suit of weapons—the confusion of His enemies, the safeguards of His followers.

1. Ὡς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο. 1

* * * * * *

Ἡφαίστου δ' ἵκανε δόμον Θέτις ἀργυρόπεζα, 2
ἄφθιτον, ἀστερόεντα, μεταπρεπέ' ἀθανάτοισιν,
χάλκεον, ὅν ρ' αὐτὸς ποιήσατο Κυλλοποδίων·
τὸν δ' εὗρ' ἱδρώοντα, ἑλισσόμενον περὶ φύσας, 3
σπεύδοντα· τρίποδας γὰρ ἐείκοσι πάντας ἔτευχεν
ἑστάμεναι περὶ τοῖχον ἐϋσταθέος μεγάροιο,
χρύσεα δέ σφ' ὑπὸ κύκλα ἑκάστῳ πυθμένι θῆκεν 4
ὄφρα οἱ αὐτόματοι θεῖον δυσαίατ' ἀγῶνα,
ἠδ' αὖτις πρὸς δῶμα νεοίατο, θαῦμα ἰδέσθαι.
οἱ δ' ἤτοι τόσσον μὲν ἔχον τέλος, οὔατα δ' οὔπω 5
δαιδάλεα προσέκειτο· τά ρ' ἤρτυε, κόπτε δὲ δεσμούς.
ὄφρ' ὅγε ταῦτ' ἐπονεῖτο ἰδυίῃσι πραπίδεσσιν,
τόφρα οἱ ἐγγύθεν ἦλθε θεὰ Θέτις ἀργυρόπεζα· 6
τὴν δὲ ἴδε προμολοῦσα Χάρις λιπαροκρήδεμνος,
καλή, τὴν ὤπυιε περικλυτὸς Ἀμφιγυήεις·
ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν· 7
Τίπτε, Θέτι τανύπεπλε, ἱκάνεις ἡμέτερον δῶ, 8
αἰδοίη τε φίλη τε· πάρ' ὥς γε μὲν οὔτι θαμίζεις; 9
ἀλλ' ἕπεο προτέρω, ἵνα τοι πὰρ ξείνια θείω.

To Vulcan's home—the everlasting, bright,
By gods distinguished, and enduring home
(Which same the crippled one had made himself)—
The silver-footed Thetis came, and found
It filled with vapor, blowers all around,
And in full swing; for tripods, just a score,
Circling the well-framed structure's wall he made,
And placed gold castors 'neath the base of each,
That they might automatically go
Into the sacred contest, or return
Back to the home—a wonder to behold!
So much of finish had they; but as yet
The handles nicely wrought were not attached:
Arranging those was he, and forging bands.
While working on them with a mind well trained,
The silver-footed Thetis neared the home;
And lovely Charis, decked with glossy coif,
(She whom the famed Amphiguean wed)
Advancing, saw her, grew upon her hand,
Spoke the good word and called her by her name:
"Why! Thetis! well-draped Thetis! And thou'rt come,
Majestic and benign, to home of ours!
How is it, though, thou dost not *often* come?
But step right on, that hostess I may play."

NOTES.

1. The key verse.
2. **ΔΕΜΑΣ ΠVΡΟΣ Α**
   The *ἀργυρό-πεζος Θέτις* (**VΡΟΣΑ**) approaches "the home" or Σαλήμ (**ΔΕΜΑΣ**), which is *ἄφθιτος, ἀστρῷα*, fit for *Χριστιανοί χάλκεος*, and made by the *Κυλλόποις Ἥφαιστος*, or *Ὅμηρος*.
3. *"τὸν"*—"the home," not the artist (for Thetis does not see the latter until he comes to her in verse 422). This home, or Σαλήμ, is *ἱδρώουσα*, surrounded by *φῦσαι* (**ΔΕΜ, ΕΜΑ, ΜΑΣ**), *σπεύδουσα*; and has *ἐείκοσι τρίποδες* around the *τεῖχος*.
4. Each *τρίπος* (**ΔΕΜ, ΕΜΑ, ΜΑΣ**) has *χρυσᾶ κύκλα* beneath it,
   and a *τέλος*.
5. *οὔατα ἦρτυε* (**ΔΕΜΑ; ΕΜΑΣ**);
   ἔκοπτε δεσμούς (**ΔΕΜΑΣ**).
6. The *ἀργυρό-πεζος Θέτις* comes nearer (**ΓVΡΟΣ**).
   She is seen by Κλειώ (**ΙΜΑΣ**), the Epic muse to whom the poet is wedded—the *καλὴ χάρις* who wears a *conspicuous ἱμάς* on the *κάρα*.
7. *Χάρις* moves to **ΠVΡΟΣ**, where she *embraces* her guest: *φῦ χειρί* (**ΠV ΡΟΣ**).
8. The great Design of creation is far-reaching and draped from our ken, is majestic and benevolent.
9. *πάρ ὦς* (in Homeric diction *πάρ ὄς*) stands for *πάρεστι ὡς*, "how is it? how does it come about?". The *πάρος* of our text books, with the meaning of "before", does not harmonize well with the freqentative and present tense (*θαμίζεις*).

Cipher Reading.

VΡΟΛΛΑ-VΙΟΟΝΙΑ VΡ-ΟΣΤΙ.
ΔΕΜΛ-ΙΣ.
ΔΠΙΤVΑΣ, ΔΕΛΛΑΣ, ΙΛΙΚΣΝΙΑVΤ,
ΔΕΛΛΑΛΛ, ΙΑΠΓΛΛΛΙΛΛ
Δ-ΤΙ-ΙΤVΑTV, ΔΕΜΑΛΛ (A=O).

ΔΙΓΓΛΛΑΣ,
Δ-ΤΙ-ΙΛΛ, ΕΛΛΤΙ, ΛΛΑΝΙ; ΛΙΙΙΛΣΤVΑTV;
ΙΛΕΝΙΛ-ΙΣ ΔΕΤVΤΙΛΛ, ΔΙ-ΠΛ-ΛΛ-ΙΣ.
ΛΙΤΤΛΛ, ΓΙΙΛΛΤΙ, ΛΛΤΙΤV.
ΛΙΙ-ΤΙ-ΛΛ ΛΙΠΓΙΛΙ, ΓΙΙΛΛΑ ΠΓΛΛΑ,
ΛΛΑTV ΛΛΑΛΛ.
ΛΙΙ-ΤΙ-TV, TTIVIVI, TVATV.
ΔΕΛΛΑ; ΕΛΛΑΣ.
ΔΙ-ΠΛΛΑΣ ΙΛΙ-ΓΓΝΙΑΝΙ.
ΓVΡΟΛΛ-ΓVΙΟΟΝΙ
ΓV-ΙΟΟVΤ (ΓV=Σ or T).
ΙΛΛΛ-ΙΣ.

ΙΙVΙΛ-ΙΣ ΙΛΛΑΣ.
ΙΜΑΣ, ΙΙVΙΛ-ΙΣ.
ΓΙVΙΟΟΣ (ΟΟ=VV or Σ).
ΠV ΡΟΙVΙ.

Ὣς ἄρα φωνήσασα πρόσω ἄγε δῖα Θεάων·
τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροήλου, 10
καλοῦ, δαιδαλέου· ὑπὸ δὲ θρῆνυς ποσὶν ἦεν·
κέκλετο δ' Ἥφαιστον κλυτοτέχνην, εἶπε τε μῦθον·
Ἥφαιστε, πρόμολ' ὧδε· Θέτις νύ τι σεῖο χατίζει. 11
Τὴν δ' ἠμείβετ' ἔπειτα περικλυτὸς Ἀμφιγυήεις· 12
Ἦ ῥά νύ μοι δεινή τε καὶ αἰδοίη θεὸς ἔνδον.
ἥ μ' ἐσάωσ', ὅτε μ' ἄλγος ἀφίκετο, τῆλε πεσόντα
μητρὸς ἐμῆς ἰότητι κυνώπιδος, ἥ μ' ἐθέλησεν
κρύψαι, χαυλὸν ἐόντα. τότ' ἄν πάθον ἄλγεα θυμῷ,
εἰ μή μ' Εὐρυνόμη τε Θέτις θ' ὑπεδέξατο κόλπῳ,
Εὐρυνόμη, θυγάτηρ ἀψορρόου Ὠκεανοῖο.
τῇσι παρ' εἰνάετες χάλκευον δαίδαλα πολλά, 13
πόρπας τε γναμπτάς θ' ἕλικας, κάλυκάς τε καὶ ὅρμους,
ἐν σπῆϊ γλαφυρῷ, περὶ δὲ ῥόος Ὠκεανοῖο 14
ἀφρῷ μορμύρων ῥέεν ἄσπετος· οὐδέ τις ἄλλος 15
ἤδεεν, οὔτε θεῶν οὔτε θνητῶν ἀνθρώπων,
ἀλλὰ Θέτις τε καὶ Εὐρυνόμη ἴσαν, αἵ μ' ἐσάωσαν.

The pride of goddesses, thus speaking, led
The way, and placed her on a silver throne
Gorgeous to look at, very quaintly carved,
While 'neath her feet a tripod too there was;
And, summoning the artist Vulcan, cried
"Come this way, Vulcan; Thetis needs thee now."
The famed Amphiguean answer made:
"Then is a goddess great, august, within.
When woe pursued me, fallen from on high
Through my audacious mother's own free will,
She saved me—yea, she steadfastly resolved
To screen me, all imperfect as I was.
E'en then, perhaps, I might have sorrow supped,
Had not both Thetis and Eurynome
(Child of the backward flowing ocean stream)
Admitted me within their being's depth.
With them, for nine years in a smooth-worn cave,
While onward slipped into the ocean's foam
A river that kept faintly murmuring,
With them I hammered many curious things—
Brackets and sinuous coils, covers and links;
And not one other soul of gods or men
Had knowledge of the fact except the two
Who saved me, Thetis and Eurynome.

NOTES.	*Cipher Reading.*
10. **ΔΕΜΑΣ ΠΥΡΟΣ**	
Θέτις is led forward and placed upon an *ἀργυρό-ηλος θρόνος* (**ΠΥΡΟΣ**): beneath her *πόδες* is a *θρῆνυς*.	ΓΙ-VP-OTV (VP=VΛ, Σ or T). ΓΙVPOΙΛΙ—ΓΙ-VP-OΣ Γ-IVI-OIONI. Γ-IVI-OOΣ, Γ-IVI-OIONI.
11. Charis, beside her guest, cries "*Ομηρε, πρόμολ'* (**ΠΥΡΟΣ**). —and *ὧδε* bids him to come "this way," or in **ΠΥΡΟΣ** guise.	ΠV-IOOIΛI, Γ-IVI-OOΛΛ.
12. **ΔΕΜΑΣ**	
Homer (note 2), *γυίος* (**ΔΕΛ ΛΑΣ**) on each side, lauds the great Design that saved him when excluded from *οὐρανός* (**ΔΕΜ**) by the *ἰότης* of *μάτηρ Εὔα*. Even then he might have fared badly had he not been admitted to the bosom of *Θέτις* and *Εὐρυνόμη* (**ΔΕΜΑΣ**), begotten of *'Ωκεανός*—of the poetic design and deep thought (*εὐρὺ νῶμα*) begotten of contemplating creation's round, that incited him to write the Maker's praises. "In contemplation of created things, By steps we may ascend to God."	ΔΓΙΓV, ΛTIΛΛ. ΛIIVΛNITV, Δ-TI-IVT; ΔI-IΛIΛITV ΛIEM.
13. For nine years did he labor over a work (the Iliad) that, while bringing truth to christians, would pass muster with the pagans; and, to achieve success, he resorted mainly to such artifices as follow: (a) *πόρπας* — *intercalary* remarks, bracketed in the midst of regular discourse (like that in v. 371). (b) *γν. ἕλικας* — the *twists* and *turns* of speech, and the *devious application* of words, that tend to make discourse ambiguous (the *ὧδε* of v. 392 is an instance). (c) *καλυκάς*— mythological and historical names which, through their pointing (as in *Ἥφαιστος* for *Ὅμηρος*), act as *covers* for the real personages he treats of. (d) *ὅρμους* — deceptive punctuation (the *links* of discourse) and *connective words* so disposed (like the *τὸν* in v. 372) that the rhetorical and grammatical pausings suggest different readings to those who have different intents.	ΔΠIMV-IΣ (ΠΛ=VΛ or Σ), ΛII-VΛ-NIΛΛΛ-IΣ, ΛIENIΛΛΛ.
14. Where did he spend those nine years? In a *γλαφυρὸν σπέος* (**ΔΕΜΑΣ**), hard by the sea, into which a river ("faintly murmuring" its name) emptied itself. Since the same **ΔΕΜΑΣ** points *Σμύρνα* and the river *Μέλης*, there is pointed reason for believing in Smyrna's claim as the birthplace of Homer.	ΙΛΠΓΛΛΛINI ΙΛI-ΠMΛ-IΣ. ΛIΓIIN-IΛI-Σ. ΔEMΛ-IΣ.
15. *οὐδέ τις ἄλλος*. The poet had no collaborators; he was the sole author of the Iliad.	

ἦ νῦν ἡμέτερον δόμον ἵκει; τῷ με μάλα χρέω 16
πάντα Θέτι καλλιπλοκάμῳ ζωάγρια τίνειν.
ἀλλὰ σὺ μὲν νῦν οἱ παράθες ξεινήϊα καλά,
ὄφρ' ἂν ἐγὼ φύσας ἀποθείομαι ὅπλα τε πάντα.
Ἦ, καὶ ἀπ' ἀκμοθέτοιο πέλωρ αἴητον ἀνέστη 17
χωλεύων· ὑπὸ δὲ κνῆμαι ῥώοντο ἀραιαί.
φύσας μέν ῥ' ἀπάνευθε τίθει, πυρός ὅπλα τε πάντα 18
λάρνακ' ἐς ἀργυρέην συλλέξατο τοῖς ἐπονεῖτο·
σπόγγῳ δ' ἀμφὶ πρόσωπα καὶ ἄμφω χεῖρ' ἀπομόργνυ, 19
αὐχένα τε στιβαρὸν καὶ στήθεα λαχνήεντα·
δῦ δὲ χιτῶν'· ἕλε δὲ σκῆπτρον παχύ, βῆ δὲ θύραζε,
χωλεύων. ὑπὸ δ' ἀμφίπολοι ῥώοντο ἄνακτι
χρύσειαι, ζωῇσι νεήνισιν εἰοικυῖαι, 20
τῇς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδή
καὶ σθένος, ἀθανάτων δὲ θεῶν ἄπο ἔργα ἴσασιν·
αἱ μὲν ὕπαιθα ἄνακτος ἐποίπνυον. αὐτὰρ ὁ ἧρῷον
πλησίον ἔνθα Θέτις περ ἐπὶ θρόνου ἷζε φαεινοῦ, 21
ἐν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·

Now comes she to my home? Then well I know
That I, with Thetis of the braided locks,
Must all the living pictures offer up.
But place good cheer before her now, while I
Those tools and blowers one and all lay by."
He spoke, and from the anvil block stood up
The monstrous marvel, the imperfect one,
And somewhat straggling did the legs advance.
The blowers first of all he put aside,
And gathered all the implements of fire
(The ones he worked with) in a silver box;
Next, with a sponge he wiped each side his face,
Both hands, the massive neck and hairy chest;
Then donned a tunic, grasped a sturdy staff,
And hied him out of doors, a cripple still.
But flitting round the king in secret rushed
All-golden shapes resembling living maids,
Who have pure intellect and voice and strength,
And know the doings of immortal gods:
Those ministers of grace were near the king.
But wandering nearer with a measured step,
He sat him down upon the glorious throne
Where Thetis was, then grew upon her hand,
Spoke the good word, and called her by her name:

NOTES.	*Cipher Reading.*
16. χρέω, Ionic for χράω "to proclaim, foresee, warn." He gives distinct warning of his intention to write *with intricate design* all the "living pictures" or sacred names —for the shield is a series of pictures. καλλιπλοκάμω — a simile, illustrating the well-knit mazes of Creation's design. "The ways of heaven are dark and intricate, Puzzled in mazes and perplexed with errors; Our understanding traces them in vain, Lost and bewildered in the fruitless search, Nor sees with how much art the windings run, Nor where the regular confusion ends."	
17. **ΔΕΜΑΣ** ἀκμόθετω πελώριος αἴητος ἀνέστη, χωλεύων : κνῆμαι ἐῤῥώοντο ὑπαραιαί. πέλωρ αἴητον—the poet stood up—a man! "How poor, how rich, how abject, how august, How complicate, how wonderful is man! * * * * * An heir of glory! A frail child of dust! Helpless immortal! Insect infinite! A worm! A God!"	ΔΙ-ΚΣΥΤΑΤΥ ΔΕΛΛΑΙΛΑ ΛΙΕΜΑΣ ΔΙ-ΤΙ-ΝΙΑΝΙ, ΛΙΠΙΛΛΑΝΙ (A=O): ΔΙ-ΠΛ-ΛΑΝΙ ΔΙ-ΓΓΛΛΛΙΝΙ ΔΙ-ΤΙ-ΙΛΙΑΛΛ.
18. Every φῦσα (note 3) is put ἄνευ (**ΔΕΜ, ΕΜΑ, ΜΑΣ**). The γραφεῖον (**ΔΕΜΑΣ**)—for "a stylus" was the only "implement of fire" he worked with—is placed in an ἀργυρέα λάρναξ.	ΛΙΙ-ΤΙ-ΝΙ, ΓΙΙΝΙΑ, ΝΙΑΙΛΙ. ΔΙ-ΓΓΝΙΑΛΛ, ΛΙΕΙΛΙΑΛΛ ΛΙΕΝΙΑΛΛ.
19. σπογγιᾷ πρόσωπα ἀπομόργνυ, χεῖρας, αὐχένα στιβαρὸν, στήθεα λαχναῖα ; χιτωνίζε ; εἵλετο σκῆπτρον κρατερόν ; ἐβήσετο θύραζε, χωλεύων.	ΔΠΙΛΛΛ-ΙΣ ΙΛΙ-ΠΛΛΑΛΛ ΙΛΙ-ΙΛΛΛΛΛΛΙΝΙ, ΙΛΕΜΛ-ΙΣ, ΔΙ-ΠΙΛΙΑΝΙ ΔΓΙΙΛΛΑΝΙ, ΔΙ-ΤΙ-ΤΥΑΤΥ ΔΙ-ΤΙ-ΛΛΑΝΙ: ΔΕΝΙΛΙΤΑ; ΛΙΕΜΛ-ΙΣ ΛΙΙ-ΤΙ-ΛΛΛΙΝΙ ΛΙΓΙΓΤΥΑΝΙ: ΛΙΙ-ΤΙ-ΝΙΑΤΥ ΔΕΛΛΑΣ, note 17.
20. ἄγγελοι flit around him.	ΙΛΕΛΛΛ-ΙΣ.
21. **ΔΕΜΑΣ ΠΥΡΟΣ** Advancing from **ΔΕΜΑΣ**, Ὅμηρος (**ΕΜΑΣΠ, ΜΑΣΠΥ, ΑΣΠΥΡ, ΣΠΥΡΟ, ΠΥΡΟΣ**) moves forward, step by step, until he reaches the **ΠΥΡΟΣ** or "throne" on which Thetis was placed (note 10): here he sits down; and here (as on a former occasion) design takes full possession of his being.	ΕΜΛΙΛΛΓΙ, ΛΛΑΝ-ΙΤΙ-Υ, ΑΣΓΙΥΙΟ, ΣΓΙΥΙΟΟ, ΓΙΥΙΟΟΣ.

Τίπτε, Θέτι τανύπεπλε, ἱκάνεις ἡμέτερον δῶ,
αἰδοίη τε φίλη τε· πάρ ὣς γε μὲν οὔτι θαμίζεις;
αὔδα ὅ τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,
εἰ δύναμαι τελέσαι γε, καὶ εἰ τετελεσμένον ἐστίν.
Τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα· 22
Ἥφαιστ', ἦ ἄρα δή τις, ὅσαι θεαὶ εἰσ' ἐν Ὀλύμπῳ,
τοσσάδ' ἐνὶ φρεσὶν ἧσιν ἀνέσχετο κήδεα λυγρά,
ὅσσ' ἐμοὶ ἐκ ποσέων Κρονίδης Ζεὺς ἄλγε' ἔδωκεν;
ἐκ μέν μ' ἀλλάων ἁλιάων ἀνδρὶ δάμασσεν, 23
Αἰακίδῃ Πηλῆϊ, καὶ ἔτλην ἀνέρος εὐνήν
πολλὰ μάλ' οὐκ ἐθέλουσα. ὁ μὲν δὴ γήραϊ λυγρῷ
κεῖται ἐνὶ μεγάροις ἀρημένος. ἄλλα δέ μοι νῦν.
υἱὸν ἔπει μοι δῶκε γενέσθαι τε τραφέμεν τε, 24
ἔξοχον ἡρώων. ὁ δ' ἀνέδραμεν ἔρνει ἴσος·
τὸν μὲν ἐγὼ θρέψασα φυτὸν ὣς γουνῷ ἀλωῆς,
νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἴσω
Τρωσὶ μαχησόμενον. τὸν δ' οὐχ ὑποδέξομαι αὖτις
οἴκαδε νοστήσαντα, δόμον Πηλήϊον εἴσω· 25

"Why! Thetis! well-draped Thetis! And thou'rt come,
Majestic and benign, to home of ours!
How is it, though, thou dost not *often* come?
Say what you wish: my spirit prompts assent,
If do I can, and if it can be done."
Then spoke him Thetis, while a tear she dropped:
"Of all the goddesses Olympus holds,
Of all the grievous cares endured by those
In spirit, which—come, tell me, Vulcan, which
Among them all endured the many woes
That life, the time-born life, has given me?
To Peleus, sprung from Aeacus, the man
Of other erring men, he yoked me fast;
And, oft not pleased, man's partnership I bore.
Consumed at last with yellow age he lies
In his long home: but now I've other cares.
By word of mouth he gave to me a Son,
To be and thrive, 'The Prince' of patriarchs.
Like a young olive shoot grew up this Prince.
The selfsame one whom I (that made him grow
Like to a tendril in a vineyard's stretch)
Have in curved vessels sent to Ilion
To battle with the Trojan men therein.
When back for home he's bound, I'll greet him not
Within the house where Peleus lies at rest;

NOTES.	*Cipher Reading.*
22. **ΠVPOΣ**	
The Thetis of Design—*δάκρυ χέουσα*, and pointing her course by the card as she proceeds—tells her story.	ΠVPOΣ ΓIVIOONI.
23. Wedded to *Πηλεύς* or *Ἄδαμος*—clay himself (*πηλός*) and made of clay (*γαῖα-ιδης* or *αἴακ-ιδης*)—Design, in spite of his transgression, remained loyal to this erring progenitor of other erring men.	ΓIVIOONI, ΓIVIOOTV.
24. Through **POΣ**, **VPOΣ**, **IVPOΣ** and **ΠVPOΣ** does design expand and expound the Son left her traditionally by Adam.	
POΣ: this is the *υἱός* or *Σιλώ*—the Shiloh foretold and looked for by patriarchs (Gen. XLIX 10).	PONI, PONI.
VPOΣ: this is the *υἱεύς* who, like *ἔρνος*, grew through the ages as the *Σωτήρ*.	VIOOΣ; VIOONI, VIOONI.
IVPOΣ: this is the still growing *υἱεύς*, whom design has nurtured (like *φυτὸν ἀγρῷ ἀλωῆς*) to *Ἰησοῦς*.	IVPOΣ; IVPONI IVPOΣ IVIOONI, IVIOONI.
ΠVPOΣ: and this is the full grown *υἱεύς*—the *Ἰησοῦς Χριστός*, sent by poetic design in *νησὶ κορονίσι* to struggle with the *Τρῶες* in *Τρωάς*; the Jesus Christ sent by Eternal Design to struggle with the *Ἰουδαῖοι* in *Σαλήμ*.	ΓIVIOOΣ (IΣ=E). ΓIVPOTV ΓIVIOIOVT. ΠV-PONI ΓIVIOIONI. ΠV-POVT, ΠV-POVT. ΓIVIOIOΣ, Γ-IVI-OOΣ.
25. Not in earth (where Adams lies) but in the heaven to which He will ascend after death, will Christ be welcomed by the Great Design—the Design which, persistently Immutable, could not lighten ever so little the sorrows or alter the passion of Him who was sent to battle for man's redemption.	

ὄφρα δέ μοι ζώει καὶ ὁρᾷ φάος ἠελίοιο,
ἄχνυται, οὐδέ τί οἱ δύναμαι χραισμῆσαι ἰοῦσα.
Κούρην ἣν ἄρα οἱ γέρας ἔξελον υἷες Ἀχαιῶν, 26
τὴν ἀψ ἐκ χειρῶν ἕλετο κρείων Ἀγαμέμνων·
ἤτοι ὁ τῆς ἀχέων, φρένας ἔφθιεν. αὐτὰρ Ἀχαιοὺς
Τρῶες ἐπὶ πρύμνῃσιν ἐείλεον, οὐδὲ θύραζε 27
εἴων ἐξιέναι· τὸν δὲ λίσσοντο γέροντες
Ἀργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὀνόμαζον.
ἔνθ' αὐτὸς μὲν ἔπειτ' ἠναίνετο λοιγὸν ἀμῦναι·
αὐτὰρ ὁ Πάτροκλον περὶ μὲν τὰ ἃ τεύχεα ἔσσεν, 28
πέμπε δέ μιν πολεμόνδε, πολὺν δ' ἅμα λαὸν ὄπασσεν.
πᾶν δ' ἦμαρ μάρναντο περὶ σκαιῇσι πύλῃσιν· 29
καί νύ κεν αὐτῆμαρ πόλιν ἔπραθον, εἰ μὴ Ἀπόλλων
πολλὰ κακὰ ῥέξαντα Μενοιτίου ἄλκιμον υἱόν 30
ἔκταν' ἐπὶ προμάχοισι, καὶ Ἕκτορι κῦδος ἔδωκεν.
τοὔνεκα νῦν τὰ σὰ γούναθ' ἱκάνομαι, αἴ κ' ἐθέλησθα
υἷεῖ ἐμῷ ὠκυμόρῳ δόμεν ἀσπίδα, καὶ τρυφάλειαν
καὶ καλὰς κνημῖδας ἐπισφυρίοις ἀραρυίας,

But while for me he lives and sunlight sees,
His portion's sorrow, and no mite of help
Can I afford him, moving as I do.
From him the children of Achaean men
Parted their gift, the maid—the selfsame maid
That Agamemnon, giving what's required,
From hands of theirs took back: so, grieved for her,
He left the fountains of their hearts dried up.
But Trojans hemmed Achaeans in their holds,
And hindered them from wandering far abroad;
And Argive sages prayed and prayed to him;
And many offerings famed invoked his name.
Still not in person did he ward off woe
Right then, but round Patroclus put his own
Equipments, sent him to the war, and made
A multitude of people go with him.
They battled daily for the western gates;
And might have sacked the stronghold in his time
Had not Apollo killed, when in the van,
This brave child of Menoetius, (this man
Who had brought into being many plagues),
And all the glory unto Hector given.
So, now, unto thy knees I'm come in hope
That you consent to give my short-lived Son
A shield, plumed headpiece, ankle-fitting greaves

NOTES.	*Cipher Reading.*
26. **ΠVPOΣ**	
The *υἷεες 'Αχαιῶν* (**IVPOΣ**) separate the *κούρη* or *Μαρία* from *'Ιησοῦς Χριστός* (**ΠVPOΣ-IVPOΣ**):	IVIOOIVI (VV=Σ) IVIOIONI. IVPOIVI, IVIOOIVI (OV=VV or M).
this "Mary" (the one gift that mortals could give their God) is taken back by *'Ατρείων* or *'Αβράμ* (**ΠVPOΣ**), when he gives in exchange the *Ἴσακος* (**IVPOΣ**) required by God.	ΓIVIOONI, ΓIVPOIVI. IVIOONI.
χρείων (the *κρέον* of Homeric diction, and *κρείων* of our text books)—pr. p. of *χρείω*, Epic for *χράω* "to give what is required or due."	
27. *'Αχαιοί* (**ΠVPO**), checked by *Τρῶες* or *'Ιουδαῖοι* (**IVPOΣ**), are restrained from further excesses; and "Jesus Christ" (**ΠVPOΣ**) is prayed to by *γεραιοί 'Αργείων*, and the Name is invoked by *πολλὰ κλυτὰ δῶρα*.	ΓIVIOO; IVIOOΣ, IVIOIOIVI. ΓIVIOIOΣ (IΣ=E) ΓIVIOIONI. ΓIVPOΣ ΠVPOΣ ΓIVPOΣ (ΓV=Σ, T or Δ)
28. **ΔEMAΣ ΠVPOΣ**	
Taking now the remaining portion of the design, Thetis tells how *Πάτροκλος* or *Μωϋσῆς* (**ΑΣΠVPOΣ**) —and the reader will notice how "Moses" is equipped with **ΠVPOΣ** or the armor of "Jesus Christ"— is sent to the *πόλεμος*, accompanied by *πολὺς-λαός* — "about six hundred thousand men on foot, besides children" (Exod. XII-37).	ΑTVΠVPOTV, ΑΣ-ΠV-POE. ΑΣΠVPOΣ, ΛIΛΛΓI-VPOΣ.
29. They battle for the **ΔEM**—the *σκαιαὶ πύλαι* or *'Ισραήλ*. Had he lived longer the *πτόλις* or *'Ιεριχώ* (**ΔEM**) might have been captured by the son of *Μενοίτιος* or *'Αβραάμ* (**ΑΣΠVPOΣ**)— by the Moses who had worked so many plagues in Egypt.	ΔI-IΛIΛIIIΛI ΛIEΛΛ, ΔI-IΛIΛINI. ΛITTΛΛ, IΛI-TI-ΛΛ. ΑΣΓIVIOIONI, ΑΣΓIVPOΣ.
30. But *Μωϋσῆς* (**ΑΣΠVPON**), when "in front" or *πρόσθεν*, is cut off by *'Απόλλων*; and the glory of taking "Jericho" is reserved for *Ἕκτωρ* or *'Ιησύη* (**ΔEM**)	ΑΣ-ΠV-PON. ΑTVΠVPON. Λ-IΣ-ΠVPON. IΛI-TI-ΛΛ, IΛEVT.
In mythology Helios represents the sun, Latona the atmosphere. Apollo (who is the child not of Helios and Latona, but of Latona and Zeus or "life") represents the *vital agencies* whereby we see the light and *breathe the air*. When the poet says that Apollo cut off Moses, he simply says that those vital agencies failed the law-giver—that he died of *apnoea*.	

καὶ θώρηχ'· ὃ γὰρ ἦν οἱ, ἀπώλεσε πιστὸς ἑταῖρος 31
Τρωσὶ δαμείς· ὁ δὲ κεῖται ἐπὶ χθονὶ θυμὸν ἀχεύων. 32
Τὴν δ' ἠμείβετ' ἔπειτα περικλυτὸς Ἀμφιγυήεις·
θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.
αἴ γάρ μιν θανάτοιο δυσηχέος ὧδε δυναίμην
νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἱκάνοι,
ὡς οἱ τεύχεα καλὰ παρέσσεται, οἷα τις αὖτε 33
ἀνθρώπων πολέων θαυμάσσεται, ὅς κεν ἴδηται.
Ὣς εἰπὼν τὴν μὲν λίπεν αὐτοῦ, βῆ δ' ἐπὶ φύσας, 34
τὰς δ' ἐς πῦρ ἔτρεψε, κέλευσε τε ἐργάζεσθαι.
φῦσαι δ' ἐν χοάνοισιν ἐείκοσι πᾶσαι ἐφύσων,
παντοίην εὔπρηστον ἀϋτμὴν ἐξανιεῖσαι,
ἄλλοτε μὲν σπεύδοντι παρήμμεναι, ἄλλοτε δ' αὖτε,
ὅππως Ἥφαιστος τ' ἐθέλοι, καὶ ἔργον ἄνοιτο.
χαλκὸν δ' ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε, 35
καὶ χρυσὸν τιμῆντα καὶ ἄργυρον· αὐτὰρ ἔπειτα
θῆκεν ἐν ἀκμοθέτῳ μέγαν ἄκμονα, γέντο δὲ χειρὶ 36
ῥαιστῆρα κρατερήν, ἑτέρῃφι δὲ γέντο πυράγρην.

And breastplate—for, when pierced by Trojan men,
The faithful servitor lost what was His.
Disturbed in soul He now lies on the ground."

The famed Amphiguean then replied:
"Courage! let not those wants disturb your thoughts.
For oh! when grim fate comes his way, that I
Could shield him from a shameful death as sure
As that there will be armor fair for him—
Such armor that the best of many men,
Who may perceive, will gaze and gaze again."

He left her there, unto the blowers went,
And turning them to fire he bade them work:
Then all the blowers blew in twenty moulds,
Emitting varied sorts of normal sound
When touched by speeding one way, now the next,
As Vulcan wished, and as the work progressed.
With ardent love he cast enduring brass,
Tin, highly valued gold, and silver: then
He placed a mighty anvil on the block,
Brandished a sturdy crusher in one hand,
And with the other seized what holds the fire.

NOTES.	*Cipher Reading.*
31. The **ΠΥΡΟΣ** armor is carried off by Τρῶες (note 24).	
32. She closes with an anagrammatical rendering of the Name in **ΠΥΡΟΣ**: *ὀ-κεῖται ἐπὶ-χθονὶ,* *θυμὸν ἀχεύων.*	Γ-ΙΥΙΟΟΣ ΓΙ-ΥΙΟ-ΙΟΝΙ, ΠΥ-ΙΟΟΝΙ ΓΙΥΙΟΟΝΙ.
33. *τις* has the emphatic meaning of "some great one," and implies that even *the expert* (in pointing and intuition) must look and look again in order to follow in his steps.	
34. **ΔΕΜΑΣ** Going back to "the blowers" (note 18), and turning them towards the *πῦρ* of **ΠΥΡΟΣ**, he makes them blow in *χοάνοισιν ἐείκοσι*: they give out every kind of an *ἄϋτμή* (**ΔΕΜΑ, ΛΕΜΑΙ, ΙΕΜΑΛ, ΔΕΜΑΙ, ΔΕΜΑΛ, ΙΕΜΑΝ, ΕΜΑΝ, ΕΜΑΣ, ΛΕΜΑΣ, ΙΕΜΑΣ, ΔΕΜΑΣ**).	ΙΑΓΙΓΝΙΑΝΙ ΛΙΕΝΙΑ-ΙΣ. ΛΙΙ-ΤΙ-ΜΑ, ΛΙ-ΤΙ-ΜΑΙ, ΙΙ-ΤΙ-ΜΑΛ, ΛΙΕΜΑΙ, ΔΕΜΑΛ, ΙΕΜΑΛΙ, Ι-ΤΙ-ΜΑΛΙ, ΕΜΑΥΤ, ΛΕΜΑΣ, ΙΙΙΓΜΑΣ, ΔΙ-ΠΜΑΣ.
35. Fired with his theme (*ἐν πυρὶ*), he fuses *ἀτειρὴς χαλκός,* *κασίτερος,* *χρυσὸς τιμήεις,* *ἄργυρος*:	ΛΙΙ-ΤΙ-ΤΥΑΙΥΙ Λ-ΙΠΙ-ΛΛΛ-ΙΣ (ΙΠΙ=ΙΥΙ or Σ), ΔΙ-ΚΝΙΤΥΑΤΥ, ΙΛΙ-ΠΛΛΑΣ (Α=Ο) ΔΕΙΥΙΤΙΙΥΙ, ΙΛΙ-ΠΛΛΑΛΛ.
or, in other words, he puts into the crucible of cipher speech all kinds of letters—the brazen or divisional, the flexible tin or allotropic, the golden or genuine, and silver or dialectic.	
36. Putting *μέγας ἀκάμων* on *θετός*, and grasping a *ῥαιστήρ κρατερά* with *ἀριστερά* and the *γραφεῖον* with *δεξιά*, he begins his task. *πυράγρην*. So does Bulwer say, "The pen is mightier than the sword. Behold The arch enchanter's wand! itself a nothing! But taking sorcery from the master hand To paralyze the Caesars, and to strike The loud earth breathless!"	ΔΕΜΛ-ΙΣ ΙΛΕΜΛΙΝΙ, ΔΕΜΑΣ (Α=Ο). ΔΕΛΛΑΝΙ ΙΛΕΙΥΙΑΤΥ, ΔΙ-ΙΑΝΙΙΥΙΑΣ; note 18, ΔΕΝΙΛ-ΙΣ.

[With **ΔΕΜΑΣ** as picture, he fashions "a shield" and puts in it "heaven," "earth," "sea," "sun," "moon" and "stars."

He then proceeds to offer the ζωάγρια, the general plan being to grave each name with its orthographical variations, as often as possible from the picture's letters: those ζωάγρια or "offerings" are engraved in the order of Jesus, Christ, Mary, Joseph, Nazareth, Bethlehem, Canaan (with subdivisions, tribes and towns), Alleluiah! and Hosanna!

This array of living pictures will be (as he says) a shield, breastplate, helmet and greaves for *himself*—a complete armor against the attacks of infidelity, unrighteousness, despair and persecution; and, with this remark, he concludes by giving the products of his pen to design, who rushes with them to the world of readers.]

Ποίει δὲ πρώτιστα σάκος μέγα τε στιβαρόν τε, 37
πάντοσε δαιδάλλον· περὶ δ' ἄντυγα βάλλε φαεινήν,
τρίπλακα, μαρμαρέην, ἐκ δ' ἀργύρεον τελαμῶνα.
πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ
ποίει δαίδαλα πολλὰ ἰδυίῃσι παραπίδεσσιν.

Ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν, 38
ἠέλιον τ' ἀκάμαντα, σελήνην τε πλήθουσαν,
ἐν δὲ τὰ τείρεα πάντα, τάτ' οὐρανὸς ἐστεφάνωται,
Πληϊάδες θ' Ὑάδας τε, τό τε σθένος Ὠρίωνος,
Ἄρκτον θ', ἣν καὶ Ἅμαξαν ἐπίκλησιν καλέουσιν,
ἥτ' αὐτοῦ στρέφεται καί τ' Ὠρίωνα δοκεύει,
οἴη δ' ἄμμορος ἐστί λοετρῶν Ὠκεανοῖο.

A great, strong shield, carved quaintly on all sides,
He made at first; on this he put a rim
Bright, triple, firm; and then a silver cord.
The shield's own plates were five: with skilful pains
He fashioned in it many curious works.

Therein he framed earth, heaven, and the sea,
The sun that knows no rest, the filling moon,
And all those stars with which the vault is crowned—
Pleiads and Hyads, and Orion's strength,
And Arctos (also called the Wain), which *here*
Is turned, and which ensnares Orion too,
And is alone exempt from ocean's baths.

NOTES.	*Cipher Reading.*
37. **ΔΕΜΑΣ**	
He makes first a *σάκος μεγάλον στιβαρόν*;	ΙΑΙ-ΠΛ-ΛΛ-ΙΣ, ΙΑΙ-Γ-ΣΙ-ΥΙΑΙΝΙ, ΔΓΙΙΑΛΑΝΙ;
then a triple *ἄντυξ* (**ΙΕΜΑΝ**, **ΕΜΑΛ**, **ΔΕΜΑΣ**)	ΙΠΓΝΙΑΝ, ΙΚΣΝΙΑΛ, ΔΠΙΝΙΛ-ΙΣ,
that is *φαεινή* and *μάρμαρη*;	ΛΙΕΝΙΑΣ, ΔΙ-ΙΛΙΛΙΜΑΣ;
then an *ἀργύρεος τελαμών*.	ΛΙΙ-ΤΙ-ΛΛΑΛΛ ΔΙ-ΙΑΣΜΑΙΝΙ.
πέντε πτύχες, the five folds or letters of **ΔΕΜΑΣ**.	
38. The following are fashioned in his picture:	
γαῖα (**ΜΑΣ**), *οὐρανός* (**ΔΕΜΑΣ**),	ΙΥΙΑΣ, ΔΙ-ΠΛΛΛΙΝΙ,
θάλασσα (**ΔΕΜΑΝ**),	ΛΙΙΙ-ΛΥ-ΤΙΥΙΑΙΥ,
ἠέλιος ἀκάμας	ΛΕΝΙΛ-ΙΣ Λ-ΤΙ-ΙΙΥΙΑΙΥΙ,
and *σελήνη πλήθουσα* (**ΛΕΜΑΣ**),	Λ-ΤΙ-ΙΝΙΑΝΙ ΛΙΥΛΣΤΥΑΣ,
τείρεα (**ΔΕΜΑΣ**),	ΔΕΙΥΙΑΣ,
Πληϊάδες and Ὑάδες (**ΛΕΜΑΣ**),	ΛΙ-ΥΛ-ΙΛΙΙΥΙΑΙΥΙ (ΥΛ=Σ, Τ or Δ), ΛΕΜΑΣ,
Ὠρίων (**ΜΑΝ**), and	ΛΛΛΙΝ,
Ἄρκτος or Ἄμαξα	ΛΙΙ-ΓΤΥΛ-ΙΣ, ΕΛΛΛΙΝΙ, Δ-ΓΙΙ-ΛΛΛ-ΙΣ, or Λ-ΤΙ-ΙΙΥΙΑΙΥΙ, ΙΙΛΙΥΙΜΑΙΥΙ, ΔΙ-ΤΙ-ΜΑΤΥ.
(**ΛΕΜΑΣ**, **ΕΜΑΣ**, **ΔΕΜΑΣ**).	
ἦτ' αὐτοῦ = *here* (in the *picture*, not in the heavens) the first Arctos reads straight *backwards* (*στρέφεται*), the second one *snares* the Orion combination (*δοκεύει*), and the third escapes or *goes beyond* the *λοετρά Ὠκεανοῦ* (**ΛΕΜΑΣ**)— the only one of his stars that does.	ΛΕΛΛΑΣ ΛΓΙΙΝΙΑΛΛ.

'Εν δὲ δύω ποίησε πόλεις μερόπων ἀνθρώπων
καλάς. ἐν τῇ μέν ῥα γάμοι τ' ἔσαν εἰλαπίναι τε· 39
νύμφας δ' ἐκ θαλάμων, δαΐδων ὕπο λαμπομενάων, 40
ἠγίνεον ἀνὰ ἄστυ· πολὺς δ' ὑμέναιος ὀρώρει.
κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν 41
αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες
ἱστάμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη·
λαοὶ δ' εἰν ἀγορῇ ἦσαν ἀθρόοι. ἔνθα δὲ νεῖκος
ὠρώρει· δύο δ' ἄνδρες ἐνείκεον εἵνεκα ποινῆς 42
ἀνδρὸς ἄπο φθίμενου· ὁ μὲν εὔχετο πάντ' ἀποδοῦναι·
δήμῳ πιφαύσκων ὁ δ' ἀναίνετο μηδὲν ἑλέσθαι.
ἄμφω δ' ἰέσθην ἐπὶ ἵστορι πεῖραρ ἑλέσθαι·
λαοὶ δ' ἀμφοτέροισιν ἐπήπυον, ἀμφὶς ἀρωγοί.
κήρυκες δ' ἄρα λαὸν ἐρήτυον· οἱ δὲ γέροντες 43
εἵατ' ἐπὶ ξεστοῖσι λίθοις, ἱερῷ ἐνὶ κύκλῳ,
σκῆπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἠεροφώνων·
τοῖσιν ἔπειτ' ἤϊσσον, ἀμοιβηδὶς δὲ δίκαζον. 44

Two cities did he fabricate therein,
Two cities fair of speech-endowered men.
In one were nuptial rites and marriage feasts;
And from their cloisters, under torches bright,
All through the city did they lead the brides.
Then loud and long swelled forth the Bridegroom's chant:
'Twas trolled right back by dancers in their teens;
Each pipe and harp of theirs gave forth its sound;
Dames in their porches cried it in amaze;
And crowds of people uttered it in speech.
Then there ensued a controversy keen.
Two persons differed o'er the price of Him
Who died for sake of man: one claimant urged
That every man would be redeemed: the next,
While for the tribesmen saying "yes," denied
That the unworthy would be gathered in.
Then, while the people helping both cheered both,
The two proceeded to a scribe who knew
How such a crucial question should be grasped.
By criers, next, the people were displaced.
In hallowed circle, and on tapering slabs,
The ancients sat; and in their hands were held
The clear-voiced criers' staffs: to those they sped;
And those gave judgment in successive turns.

NOTES.

The graving of "Jesus."

Cipher Reading.

39. **ΔΕΜΑΣ**

In the first city, Σαλήμ, are γαμικά and εἰλαπίναι. ΔΕΜΑ-ΙΣ; ΛΙΕΜΑ-ΙΣ, ΔΙ-ΙΑ-ΣΙ-VΙΑΝΙ.

40 νύμφαι, under δαῖδες λαμπραί, are led from θαλάμοι all through the city: the ὑμέναιος begins, and this "Bridegroom's" chant is Ἰησοῦς. ΙΑΙ-ΠΝΙΑ-ΙΣ, ΔΕΝΙΑΣ ΙΛΕΜΑΛΛ, ΙΛΕΜΑVΤ: ΔΙ-VΑΣΝΙΑΣ; ΔΠΙΜΑ-ΙΣ.

41. The Name is now rung through the following changes:

ΔΕΜΑΙ—αἰζηΐοι ὀρχησταί troll Ἰησοῦς *straight back* (from right to left); ΙΛΕΝΙΑΙ ΛΙΙΙΑVΤΜΑΙ, ΔΠΓΜΑΙ.

ΔΕΜΙ, ΕΜΑΙ—each αὐλός plays Ἰησοῦς; ΛΙΕΛΛΙ, ΕΛΛΑΙΙ, ΛΙΙ-ΤΙ-ΤVΙ, Ι-ΤΙ-ΛΑΤΙΙ;

ΔΕΜΑ, ΛΕΜΑ—each φόρμιγξ plays Ἰησοῦς; ΛΙΙΚΛΛΜΑΙ, ΛΙΙΛΛΛΜΑΙ, ΔΕΛΛΤΙ, ΛΕΤVΤΙ;

ΔΕΜ, ΕΜΑ, ΜΑΣ—each γάνη, in her θύρα, cries Ἰησοῦ! ΛΙΙ-ΤΙ-ΝΙ, ΓΙΙΝΙΑ, ΙVΙΑΝΙ, ΔΕΛΛ, ΠΓΜΑ, ΛΛΑΣ, ΙΛΕΤV, ΕΛΛΤΙ, ΛΛΑΝΙ.

ΛΕΜΤ, ΙΕΜΑ, ΕΜΑΛ, ΓΜΑΣ—the λαός in each group utters Ἰησοῦς. ΛΕΛ-ΛΤ, ΙΕΛΛΛΙ, ΓΙΙ-ΜΙ-ΛΛ, Γ-ΜΙ-ΛΣ, ΛΙ-ΤΙ-ΤVΤ, ΙΙ-ΤΙ-ΤVΛΙ, ΕΤVΤΙΛ, ΓΤVΑΝΙ.

ἦσαν, Imperf. pl. of ἦμι.

42. Two men—ἄνθρωποι (**ΔΕΜΑΣ, ΔΕΜΑ**)—argue over "the price of the Crucified One," or *redemption*. ΔΓΙΓΝΙΑΛΛ, ΔΙVΛΛΛΝΙΑ.

ΔΕΜΑΣ; the first, broader than the other, claims λύτρωσις for πάντες: ΔΠΓΛΛΤΙΣ, ΛΙΕΝΙΑΣ

ΔΕΜΑ: the second, narrower in view, concedes λύτρωσις to the δῆμος or Ἰουδαῖοι, but denies that the μηδείς (**ΔΕΜΑΣ**) or "worthless" will be taken among the elect or *privileged* (as δῆμος signifies in meaning). ΛΙΓΙΓVΤΙΤ, ΔΓΙΙΜΑ, ΔΓΙΓΙVΙΑ. ΔΕΜΑΝΙ.

Each is encouraged by those he fights for—the first by ἄνθρωποι (**ΔΕΜΑΣ**), the second by Ἰουδαῖοι (**ΔΕΜΑ**). ΔΠΓΝΙΑΛΛ.

43. κήρυκες displace "men" and "Jews" from the picture, which is now occupied by the γέροντε (**ΔΕΜΑΣ**)—by Μωσῆς (**ΔΕΜ**) and Ἰώβος (**ΜΑΣ**), one a Jew, the other a Gentile, competent writers both, and "criers of redemption." Each holds a βίβλος, "the clear-voiced crier's sceptre" or scroll of parchment rolled up in the form of a staff. The shape and formation of the "Moses" and "Job" combinations suggest the other descriptive details: the margin shows how every letter in their names is either an **I** or an **Λ** (ξεστοῖσι λίθοις), and how the reading of those names goes round and round in circular fashion (ἱερῷ κύκλῳ). ΔΕΛΛΑΛΛ. ΛΙΕΝΙΑΛΛ. ΛΙΙΙΛΛΙΙΜ, ΛΛ-ΙΛΙ-ΛΙ. ΔΓΙΓΛΛ, ΙVΙΛΙΛΛ.

44. **ΔΕΜ**: the decision of "Moses" is λύσις πᾶσι; ΔΙΣΛΛ ΛΙΕΜ;

ΜΑΣ: " "Job" " λύσις πᾶσι; ΛΛΤΙΣ ΝΙΛ-ΙΣ.

so that "Redemption for *all*" is the verdict of the two.

κεῖτο δ' ἄρ' ἐν μέσσοισι δύω χρυσοῖο τάλαντα, 45
τῷ δόμεν ὃς μετὰ τοῖσι δίκην ἰθύντατα εἴποι.

Τὴν δ' ἑτέρην πόλιν ἀμφὶ δύω στρατοὶ εἵατο λαῶν 46
τεύχεσι λαμπόμενοι· δίχα δέ σφισιν ἤνδανε βουλή,
ἠὲ διαπραθέειν, ἢ ἄνδιχα παντᾶ δάσασθαι 47
κτῆσιν ὅσην πτολίεθρον ἐπήρατον ἐντὸς ἐέργει.
οἱ δ' οὔπω πείθοντο, λόχῳ δ' ὑπεθωρήσσοντο·
τεῖχος μέν ῥ' ἄλοχοι τε φίλαι καὶ νήπια τέκνα 48
ῥύατ', ἐφεσταότες μετὰ δ' ἀνέρες οὓς ἔχε γῆρας·
οἱ δ' ἴσαν. ἦρχε δ' ἄρα σφιν Ἄρης καὶ Παλλὰς Ἀθήνη, 49
ἄμφω χρυσείω, χρύσεια δὲ εἵματα ἕσθην,
καλὼ καὶ μεγάλω σὺν τεύχεσιν, ὥστε θεῶ περ,
ἀμφὶς ἀριζήλω· λαοὶ δ' ὑπολίζονες ἦσαν.

But placed between the two are golden scales,
In readiness for any one who would
With them this judgment speak in straightest way.

On either side the other city were
Two warring hosts, bright with the people's arms;
And in two ways did counsel sway their minds—
To plunder through and through; or else in twain
Exactly share whatever kind of loot
The longed-for citadel had cooped within.
While the one host was yet not fully sure
And covertly was arming for the raid,
And while fond maids and lisping children lined
The walls, and with them seniors bent with years,
The other host advanced. Pallas and Mars
Its leaders were; and each one golden was,
And golden raiment wore; glorious and great;
With all their armor like the very God;
And visible from every point of view:
(But somewhat less so were the people's selves.)

NOTES.	*Cipher Reading.*
45. To show that this *is* the verdict given by **ΔEM** and **MAΣ**, the poet tells us that *between* the two are "golden scales", by means of which the judgment can be read *straight*.	
EMA: this lies between the two; it spells χρυσᾶ ζυγά ; it reads λύσις πᾶσι straight.	ΓIΛΛΑ ΠINIΛI; ΓΠMIT Π-IM-TI.
The graving of "Christ."	
46. **ΔEMAΣ**	
The other city, Ἰεριχώ (**EMA**), has on each side a στρατός (**ΔEMA**, **EMAΣ**) distinguished by the literal arms of "the people" or Ἰουδαῖοι.	I-TI-ΛΛΛI. ΔIIΛSTVA, IIΛSTVAΣ.
[During the remainder of the section those forces are specified by οἱ .....οἱ, pointed respectively by **Δ** on the left, and by **VI** (of **Σ**) on the right: the former are close to the city; the latter are separated from it by **I** (the remaining portion of **Σ**), and this represents the distance to be traversed by the right hand host.]	ΔΓIΓIVIA, ΓIΓIVIAΣ.
47. Two courses are open to them, (a) to go right through the city; (b) to divide *all* its contents *evenly*, i.e. to divide **IKΣMA** into **IKΛ**, **ΛMA**.	
In the first case, each side will get Χρειστός (**ΔEMA**, **EMAΣ**); but the right hand host will have the advantage, since it gets the Name *straight*.	ΔIKTVTVA, IIΛ-VTNIΛΛΛ.
In the second case, the right hand will again have the advantage, since **ΛMAΣ** will give it Χριστός, while the left cannot form the Name from **ΔIKΛ**.	ΛTVTITV.
In either case, then, the right hand οἱ are sure, while the left hand οἱ *are not sure* (οὔπω πείθοντο); and (most important of all) in either case the poet has succeeded in graving "Christ" three times (**ΔEMA**, **EMAΣ**, **ΛMAΣ**).	
48. **EMA**	
A short description of the city is given: the τεῖχος is lined by ἅλοχοι φίλαι, νήπια τέκνα, and γεραιοί.	IKΣIVIIT; ΓIΓΛΛΛ ΓI-IM-IΛ, IΓSNIA IIΛSNIA, IΓIVIIVIA (E=IΓΣ).
49. **EMAΣ**	
While the left hand οἱ are in uncertainty and getting their arms ready, the right hand οἱ advance from **VI** to **IV** (the **N** of **Σ**). At their head are Ἄρης and Παλλὰς Ἀθήνη (**EMAΣ**), the two χρυσείω, with χρύσεια ἐανά, clad in the armor of Χρειστός (note 47), and quite conspicuous to the eye — more so than "the people" or Ἰουδαῖοι (note 46) underneath them.	EMΛ-IΣ, ETVΛΛΛ I-VΛ-ΣNIAΣ (VΛ=E or T). EIVIΛIΛΛ, TI-ITVΛΛΛ ENIAΣ.

οἱ δ'ὅτε δή ῥ' ἵκανον, ὅθι σφίσιν εἶκε λοχῆσαι
ἐν ποταμῷ ὅθι τ' ἀρδμὸς ἔην πάντεσσι βοτοῖσιν,
ἔνθ' ἄρα τοίγ' ἵζοντ' εἰλυμένοι αἴθοπι χαλκῷ.
τοῖσι δ' ἔπειτ' ἀπάνευθε δύω σκοποὶ εἵατο λαῶν,
δέγμενοι ὁππότε μῆλα ἰδοίατο καὶ ἕλικας βοῦς·
οἱ δὲ τάχα προγένοντο· δύω δ' ἄμ' ἕποντο νομῆες
τερπόμενοι σύριγξι· δόλον δ' οὔτε προνόησαν.
οἱ μὲν τὰ προϊδόντες ἐπέδρανον, ὦκα δ' ἔπειτα
τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πώεα καλὰ
ἀργεννῶν οἰῶν· κτεῖνον δ' ἐπὶ μηλοβοτῆρας.
οἱ δ' ὡς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσίν,
εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων
βάντες ἀερσιπόδων μετεκίαθον, αἶψα δ' ἵκοντο,
στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ' ὄχθας,
βάλλον δ' ἀλλήλους χαλκήρεσι ἐγχείῃσιν.
ἐν δ' Ἔρις, ἐν δὲ Κυδοιμὸς ὁμίλεον· ἐν δ' ὀλοὴ Κήρ,
ἄλλον ζωὸν ἔχουσα νεούτατον, ἄλλον ἄουτον,
ἄλλον τεθνηῶτα κατὰ μόθον ἕλκε ποδοῖιν·
εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν.

Now, when at last they reached a spot that seemed
For raiding proper (near a river where
Refreshment was for all requiring food),
Right there they halted, wrapped in glinting brass.
Aloof from them, moreover, were two spies
(The people's own) a-looking where they'd see
The sheep and kine meandering slow (and soon
Those came in sight); and also, keeping pace,
Were herdsmen two who played upon their flutes:
But with the plan those nothing had to do.
Then rushed those on who saw what was in front,
And slaughtered on all sides with no delay
The herds of kine, nice flocks of fleecy sheep,
And robbed their keepers of existence too.
But, when those camped before the barriers heard
The bellowing loud and long among the kine,
They straightway followed on their nimble steeds
And, coming like a flash upon the scene,
Fought the good fight beside the river's banks
And pierced the others with their brass-tipped spears.
And here was Strife with boist'rous Turmoil mixed:
And here was ghoulish Care that grasped a beast
Just lately slain, another yet unhurt,
And trailed a third killed during the melee—
The ghoulish Care that round her shoulders had
A scarf stained red, dark red with heroes' blood.

NOTES.	*Cipher Reading.*
50. **ΔΕΜΑΣ** When the furthest limit of **Σ** is reached (where they are in a proper position for attacking "the city", and where they find a *ποταμός* (**ΕΜΑΙ**) with sufficient pabulum for "the brethren" who thirst for *Ἰόρδανος*), they halt and are enveloped in *αἴθοψ χαλκός* (**ΕΜΑΣ**).	ΙΝΑΤΥΜΑΙ. ΙΝΑΤΥΝΙΑΙ. ΠΙΙΥΙΑΣ ΓΙΙ-ΛΛΑΛΛ.
51. *Apart* from them are two spies, *σκόπω* (**ΕΜΑ**), "the people's or *Ἰουδαῖοι*, watching for the *μῆλα* and *ἕλικες βόες*, "that soon strike the eye"; and *accompanying* them are two herdsmen, *νομέε* (**ΕΜΑΣ**) with their *σύριγγες*. Those "spies" and "herdsmen" are for descriptive effect only, and "are not concerned in the design".	ΠΓΤΥΑ (Α=Ο). ΙΝΑΣΙΥΙΑ. ΙΓΣΜΑ, ΙΚΝΙΙΥΙΑ ΠΓΜΑ. ΤΙ-ΙΜΛΙΝΙ, ΓΙΓΥΤΑΥΤ.
52. "The city" is raided; the *βόες*, *πώεα καλὰ*, and *μηλο-βοταί* (**ΕΜΑ**) are slaughtered— for *Χριστός*.	note 51, ΠΙΙΥΙΑ ΕΛΛΑ, ΓΙΙ-ΙΥΙΛΙ—ΠΙΤΥΑ· ΙΚΤΥΝΙΛΙ.
53. He now goes back to the left hand *οἱ* (**Δ**), that had remained encamped before the city's *εἶραι* (**ΕΜΑ**): they mount their *ἵπποι* (**ΔΕ**), advance to the *ποταμοῖο ὄχθαι* (**ΕΜΑΛ**), and pierce *ἀλλήλους* with *χαλκηρῇ ἔγχεα*— for *Χριστός*.	ΕΙΥΙΑ. ΙΛΓΙΓ. ΙΝΑΣΤΥΑΛ ΕΜΛΙΛ. ΙΝΑΤΥΙΥΙΑΛ, ΙΙΥΙΥΙΙΥΙΑΛ ΤΙ-ΙΙΥΙΑΛ. ΤΤΛΛΙΤΛ.
54. He looks over the battle ground: Here are *Ἔρις* and *Κυδοιμός* (**ΔΕΜΙ**) mingled— for *Χριστός*: And here is the *ὁλοὴ Κήρ* (**ΙΕΜ**), that holds one *ὄϊς* (**ΕΜ**) just slain among the *πώεα* (note 52), another *ὄϊς* (**ΙΕ**) good and sound, a third *ὄϊς* (**Ε**) trailed *behind* her all through the fight, and that has on *ὦμοι* an *εἷμα* stained with the *αἷμα* of *φῶτες*— all this for *Χριστός*.	ΑΙ-ΓΙΙ-ΜΙ, ΛΙΙΥΛΤΥΜΙ. ΙΛΙΚΣΥΤΙ. ΙΓΙΙΛΛ ΙΓ-ΙΓΜ (ΙΓ=ΙΟ or Ρ). ΠΙΛΛ (ΠΛ=ΥΛ or Σ). ΙΓΙΙ. ΙΓΣ. ΙΓ-ΙΙΛ-Λ, ΙΙΙΛΙΥ-ΙΜ, ΙΙΙΛΙΥ-ΙΜ, ΙΙΙΛΣΙΥΙ. ΙΙΙΛΤΥΤΥ.

ὡμίλεον δ', ὥστε ζωοὶ βροτοί, ἠδ' ἐμάχοντο, 55
νεκρούς τ' ἀλλήλων ἕρυον κατατεθνηῶτας.

Ἐν δ' ἐτίθει νεῖον, μαλακήν, πίειραν ἄρουραν, 56
εὐρεῖαν, τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῇ 57
ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.
οἱ δ' ὁπότε στρέψαντες ἱκοίατο τέλσον ἀρούρης, 58
τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιηδέος οἴνου
δόσκεν ἀνὴρ ἐπιών· τοὶ δὲ στρέψασκον ἀν' ὄγμους,
ἱέμενοι νειοῖο βαθείης τέλσον ἱκέσθαι.
ἡ δὲ μελαίνετ' ὄπισθεν, ἀρηρομένη δὲ ἐῴκει, 59
χρυσείη περ ἐοῦσα· τὸ δὴ πέρι θαῦμα τέτυκτο.

Like mortal characters they mixed and fought,
And held the dead of others that they slew.

In it he placed a virginal, mild farm,
Generous, ample, cultivated thrice;
And many tillers, driving teams therein,
Kept planting it throughout its length and breadth.
Now, when they reached the farm's extreme, and turned,
A man soon coming placed within their hands
A vessel filled with most delicious mead;
And so they plowed row after row, in haste
To reach the limit of this generous soil.
But what's behind was dark, though good it looked
For cultivation, golden as it was:
Now, this had made the marvel greater still.

NOTES.	*Cipher Reading.*
55. The Eris-Kudoimos-Ker combination (**ΔΕΜΙ**) holds other forms of *Χριστός* besides those mentioned, such as **ΔΕΜ, ΔΕΝ, ΛΕΜ.**	ΑΙΙΙΑΤVΜ, ΑΙΙΙΑΤVΝ, ΑΙΙΑΤVΝΙ.
The graving of "Mary."	
56. **ΔΕΜΑΣ**	
His picture **ΔΕΜΑ**, is described as an *ἄρουρα* that is *νεῖος, μαλακή, πίειρα, εὐρεῖα, τρίπολος.* *τρίπολος* denotes that *ἄρουρα* can be turned three times from the picture (**ΔΕΝ, ΔΕΜ, ΔΕΜΑ**);	ΔΙ-ΓΓΛΛΑ, ΛΙΕΝ-ΙΛΙ, ΔΙ-ΙΛΙVΙΜΑ, ΔΙ-ΠΙVΙΑ, ΛΙΙ-ΤΙ-ΙVΙΑ, ΑΙΙΓΓΤΛΙΑ.
and so too can *Μαρία.*	ΔΙ-VΛΙVΙΙV, ΔΙ-ΙΛΙVΙΛΛ, as above. ΔΙ-ΙΛΙVΙΙV, ΑΙΙΙΛ-ΣΙ-VΙ, as below.
57. In this farm there is many an *ἀροτήρ* (**ΔΕΜ, ΔΕΜΙ, ΔΕΜΤ, ΛΕΜΤ, ΛΕΜΑ, ΙΕΜΙ, ΙΕΜΑ, ΕΜΑ, ΔΕΜΑ**);	ΔΙ-ΙΛΙVΙΤV, ΔΙ-VΛΣΙVΙΙ, ΔΙ-ΙΛΣΛΛΤ, ΑΙΙΛΙV-ΙΜ-Τ, ΛΙVΛΣΜΑ, ΙΙΙΛVΤΙVΙΙ, ΙΙΙΛΣΛΛΑ, ΙVΛΙVΙΜΑ, Λ-ΙΤ-ΤΛΛΑ.
each one of them has a *ζεῦγος;*	ΛΙΙ-VΛΣΝΙ, ΔΙΓΛΛΝΙΙ, ΛΙΓΙΓΝ-ΙΤ, Λ-ΙΙΛ-ΛΛΝ-ΙΤ, ΛΓΙΓΝΙΑ, ΙΙΙΛΛΛΝΙΙ, ΙΙΙΛΛΛΝ-ΙΛΙ, ΙVΛΣΝΙΛΙ, ΛΙΓΙΓΝΙΛΙ.
and each one of them plants *Μαρία.*	ΔΙ-VΛ-ΣΙ-VΙ, ΔΙ-ΙΛΣ-ΜΙ, ΙΛΙ-ΤΙ-ΜΤ, ΛΙΓΣΙV-ΙΤ, ΛΙ-ΤΙ-ΜΑ, Ι-VΛ-ΣΙ-VΙΙ, ΙΓΙΓΙVΙΑ, ΙΙΛΣΜΑ, ΛΙΕΜΑ.
58. **ΔΕΜΑ**, the last and best of the above name forms, comes in for special description: when they come to **A** (the farm's extremity), and turn towards the left, they are met by an *ἄνθρωπος* (**ΔΕΜΑ**) who gives them a *δέπας μελιχροῦ μήθυος,* that tastes of *Μαρία.*	ΔΙVΛΛΛΝΙΑ. ΔΕVΤΑ ΑΙΙΙΛΛΛΜΙΛ ΛΙΙ-ΓΓ-ΤVΑ. ΛΙΕΜΑ.
59. The foreground has been cultivated for "Mary", but not the back-ground or **ΔΕΜΑΣ**, which is now pointed out by *μελαίνετ' ὄπισθεν,* and *Χρυσείη.* Had this whole been taken, the number of *Μαρία* combinations would have been marvellously multiplied, and an additional form of the name (*Μαριάμ*) obtained.	ΔΙΙΛΙΛΙΙVΙΑΝΙ ΛΙΠΙΝΙΑΣ, ΛΙΕΛΛΑΣ. ΛΙΕΜΑΣ.

'Εν δ' ἐτίθει τέμενος βαθυλήϊον· ἔνθα δ' ἔριθοι 60
ἤμων, ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες,
δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτριμα πίπτον ἔραζε, 61
ἄλλα δ' ἀμαλλοδετῆρες ἐν ἑλλεδανοῖσι δέοντο.
τρεῖς δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ ὄπισθεν 62
παῖδες δραγμεύοντες, ἐν ἀγκαλίδεσσι φέροντες,
ἀσπερχὲς πάρεχον· βασιλεὺς δ' ἐν τοῖσι, σιωπῇ, 63
σκῆπτρον ἔχων ἑστήκει, ἐπ' ὄγμου, γηθόσυνος κῆρ.
κήρυκες δ' ἀπάνευθεν ὑπὸ δρυῒ δαῖτα πένοντο, 64
βοῦν δ' ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες
δεῖπνον ἐρίθοισιν, λεύκ' ἄλφιτα πολλὰ πάλυνον.

And in it did he place a well-cropped glebe
Where workers mowed, sharp sickles in their hands.
Some blades fell thick to earth along the row;
Some more in bundles did the binders tie.
Three binders urged the work; and at their back,
Supplying them without a stop were boys
Gleaning and bringing in their arms the blades.
Midst those the guardian of the manor stood,
In calm repose, the sceptre in his hand,
Upon the furrow, and rejoiced in soul.
Some distance off the heralds made a feast
In private for the partriarch, and moved
Around the mighty ox they sacrificed;
But for the workers women made a meal,
And pearly barley spread with lavish hand.

NOTES.	*Cipher Reading.*
The graving of "Joseph."	
60. **ΔΕΜΑΣ**	
In this section, as in the preceding, a portion of the picture, **ΔΕΜΑΛ**, is dealt with first :	
it is specified as a *τέμενος βαθυλήϊον*,	ΔΙ-ΙΑΝΙΤΥΑΛ ΛΙΙΙΑΝΙΤΥΑΛ.
where many an *ἔριθος* (**ΔΕΜ**, **ΕΜΑ**, **ΕΜΑΛ**) is working, each with an *ὀξεῖα ἄρπη*.	ΔΙ-ΓΝΙΤΥ, ΙΓΣΤΥΑ, ΕΤΥΤΙΛ.
	ΔΙ-ΙΑΝΙΙΥΙ, ΙΚΝΙΙΥΙΑ, ΙΚΣΝΙΑΛ.
	ΛΙΕΙΥΙ, ΕΛΛΑ, Ε-ΜΙ-ΛΛ.
61. Some *δράκες* (**ΔΕΜΑ**) fall *ἔραζε* on *ὄγμος*;	ΛΙΙ-ΤΙ-ΤΥΑ, ΛΙΙ-ΤΙ-ΝΙΑ, ΙΛΙ-ΓΓΜΑ (A=O) ;
other ,, (**ΕΜΑΛ**) are bound with *δεσμοί*.	ΙΙΛΣΝΙΑΛ,
	Ι-ΥΛ-ΣΜΑΛ.
62. The binders are three-*ἀμαλλο-δετήρ* (**ΔΕΜΤ**, **ΔΕΜΑ**,	ΔΙ-ΙΛΛΛΜΤ—Δ-ΤΙ-ΙΙΥΙΤ, ΔΙ-ΓΛΛΜΑ—ΔΕΤΥΑ,
ΔΕΜΑΛ) ; and *back of* all those are *παῖδες* (**ΔΕΜΑΛ**) *δράκας ἀγκάλαις φέροντες σπέργδην*	ΔΙ-ΓΓΜΑΛ—DΕΜΑΛ.
	ΔΕΝΙΑΛ ΔΕΤΥΑΛ ΔΙ-ΙΛΙΥΙΝΙΑΛ
	ΔΙΙΑΝΙΤΥΑΛ ΔΙΙΑΝΙΙΥΙΑΛ.
63. Among those "binders" and "boys" is the *βασιλεύς* or *Ἰώσηπος* (**ΔΕΜΑΛ**); and the same *Ἰώσηπος* is marked four times more — in	ΔΙΙΛΙΥΙΜΑΛ, ΔΕΛΛΤΙΛ.
ΕΜΑΛ, where he is in *σιωπή*;	ΙΥΛΣΜΑΛ, ΕΜΛΙΛ.
ΛΕΜΑΛ, ,, he holds the *σκῆπτρον*;	ΛΕΥΤΤΙΛ, ΛΙΚΤΥΝΙΑΛ.
ΔΕΜΑ, ,, he stands upon the *ὄγμος*;	ΔΓΙΓΥΤΑ, note 61
ΕΜΑ, ,, he is *γηθό-συνος κέαρ*.	ΙΓΤΥΤΥΑ, ΓΙΙ-ΜΙ-Λ—ΓΙΙΝΙΛΙ ΕΙΥΙΛΙ.
64. He now draws upon the full picture for other forms of the name :	
κήρυκες (**ΔΕΜΑΣ**) surround a *βοῦς-μέγας*, and prepare it for the patriarch (*δρυΐ*), *Ἰούσηπος*:	ΔΕΛΛΑΛΛ, ΛΙΙΥΛ—ΣΙΥΙΑΝΙ.
	ΔΕΛΛΤΙΛΛ.
γυναῖκες (**ΔΕΜΑΛ**) prepare simple fare in the shape of *Ἰωσήφ* for "the workers" (**ΔΕΜ**, **ΕΜΑ**, **ΕΜΑΛ**), and serve it up as *λευκὸν ἄλφιτον* (**ΔΕΜΑΛ**).	ΔΙ-ΥΛΣΝΙΑΛ.
	ΙΛΕΥΤ, ΕΥΤΛΙ, ΠΙΜΑΛ.
	ΛΙΠΙΝΙΑΛ (A=O) ΛΙΠΙΝΙΑΛ.

Ἐν δ' ἐτίθει σταφυλῇσι μέγα βρίθουσαν ἀλωήν, 65
καλήν, χρυσείην· μέλανες δ' ἀνὰ βότρυες ἦσαν.
ἐστήκει δὲ κάμαξι διαμπερὲς ἀργυρέῃσιν· 66
ἀμφὶ δὲ κυανέην κάπετον, περὶ δ' ἕρκος ἔλασσεν 67
κασσιτέρου· μία δ' οἴη ἀταρπιτὸς ἦεν ἐπ' αὐτήν, 68
τῇ νίσσοντο φορῆες ὅτε τρυγόωεν ἀλωήν.
παρθενικαὶ δὲ καὶ ἠΐθεοι, ἀταλὰ φρονέοντες, 69
πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπόν·
τοῖσιν δ' ἐν μέσσοισι πάϊς φόρμιγγι λιγείῃ 70
ἱμερόεν κιθάριζε· λίνον δ' ὑπὸ καλὸν ἄειδεν
λεπταλέῃ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ 71
μολπῇ τ' ἰυγμῷ τε ποσὶ σκαίροντες ἕποντο.

And in it, laden heavily with grapes,
A vineyard rare, a golden sight, he placed;
But black the clusters were from end to end.
On silver stakes he had it propped right through;
On both its sides he drew a deep dark trench,
And, furthermore, a palisade of tin;
And going straight upon the same there was
A village, *that* whereby the runners sped
When they would strip the vineyard of its fruit.
Maidens and lads (to artless ways inclined)
In well-knit baskets bore this honeyed fruit;
And in their midst a boy with sounding lute
A sweet air played, and hummed in minor tone
The heavenly clue: then, then the rest broke in,
And skirting round they all in chorus joined
With song and shout and lightly tripping feet.

NOTES.	*Cipher Reading.*
The graving of "Nazareth."	
65. **ΔΕΜΑΣ** He opens with **ΕΜΑΛ**, an ἀλωή, καλή, χρυσείη,	Ε-ΜΙ-ΛΛ, Ε-ΜΙ-ΛΛ, ΙΙΑΣΤΥΑΛ,
μέγα βρίθουσα βότρυσι· μελανοὶ βότρυες ἦσαν.	ΕΜΑΛ ΙΥΑΣΤΥΑΛ ΠΓΤΥΙΤΑ. Ι-ΥΑ-ΙΑΙΝΙΑΛ ΙΙΑΣΛΛΑΛ ΤΙ-ΙΝΙΑΛ (ΙΙΛ=Ε).
66. It stands upon κίονες ἀργυροῖ.	ΓΙΙΝΙΑΛ ΓΙΓΛΛΑΛ.
67. He now enlarges his picture to the requisite size by putting a κυανέη κάπετος on one side (**ΔΕΜΑ**), ,, ,, on the other side (**ΕΜΑΝ**); and also an ἔρκος κασιτροῦ on one side (**ΔΕΜΑ**), ,, ,, on the other side (**ΕΜΑΝ**). [κασιτροῦ, contracted for κασσίτερου].	ΔΙ-ΚΣΝΙΑΛ ΔΙ-ΚΣΥΤΑΛ, ΙΙΑΣΙΥΙΑΝ ΙΚΙΛΙΤΥΑΝ; ΙΛΙ-ΓΓ-ΜΙ-Λ ΔΙΚΛΛΥΤΑ, ΕΛΛ-ΙΛΙ-Υ ΙΚΛΛΥΤΑΝ.
68. **ΔΕΜΑΝ** In this picture (obtained from the above additions), those who run can read *straight* (from the right to left) Ναζρέτ —"the *village*" (οἴη). "*the* village" (μία—for μία has the signification of πρώτη), the one village of all others for Christian readers	ΔΕΥΤΑΝ.
69. **ΔΕΜΑΣ** The full picture is taken to grave another form of "the village" : **ΔΕΜΑΣ** : ἀταλαὶ παρθένοι carry Ναζαρέθ in πλεκτοὶ τάλαροι ; **ΔΕΜΑ** : ἀταλοὶ ἠίθεοι carry Ναζρέτ in πλεκτοὶ τάλαροι	ΛΙ-ΤΙ-ΙΜ-ΑΣ ΛΙ-ΤΙ-ΙΝΙΑΛΛ, ΔΙ-ΙΑΣΝΙΑΝΙ, ΛΙΠΓ-ΜΙ-ΛΣ ΛΙΕΛΛΑΣ. ΛΙΕΥΤΑ ΔΕΙΥΙΑ, ΔΙΓΝΙΝΙΑ, ΛΙΓΙΙΛΛΑ ΔΙ-ΙΑΣΛΛΑ.
70. Among those is a πάϊς (**ΕΜ**) playing on the λιγὺς αὐλός, and he sings the καλὸς λίνος or Ἰησόs— the *thread* of all existence, the Way or *guide* through this mundane labyrinth, the *Key* of everlasting life, the Heavenly Clue.	ΤΙ-ΙΤΥ. ΓΙΓΤΥ ΙΥΑΣΤΥ. ΙΚΙΛΙΤΥ ΙΙΛ-ΛΛΝΙ, ΙΙΛΙΛΙΤΥ.
71. The boy sings Ἰησόs, the *minor* form of the Name; but "the maids and lads" now break in, and follow with the Ἰησοῦs refrain in μολπή (**ΔΕΜΤ**), ὑγμός (**ΔΕΜΑ**), πόδες (**ΔΕΜΑΣ**).	ΙΛΕΤΥΤ, ΔΕΥΥΤΙ, ΔΠΙΜΛ-ΙΣ. ΙΛΠΓΜΤ, ΙΛΠΙΜΛΙ, ΛΙΙ-Π-ΜΙ-ΛΣ.

Ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραιράων· 72
αἱ δὲ βόες χρυσοῖο τετεύχατο κασσίτερου τε·
μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε, 73
πὰρ ποταμὸν κελάδοντα, παρὰ ῥοδανὸν δονακῆα.
χρύσειοι δὲ νομῆες ἅμ' ἑστιχόωντο βόεσσιν 74
τέσσαρες, ἐννέα δέ σφι κύνες πόδας ἀργοὶ ἕποντο.
σμερδαλέω δὲ λέοντε δύ' ἐν πρώτῃσι βόεσσιν 75
ταῦρον ἐρύγμηλον ἐχέτην· ὁ δὲ μακρὰ μεμυκὼς
ἕλκετο· τὸν δὲ κύνες μετεκίαθον ἠδ' αἰζηοί.
τὼ μὲν ἀναῤῥηξαντε βοὸς μεγάλοιο βοείην 76
ἔγκατα καὶ μέλαν αἷμα λαφύσσετον. οἱ δὲ νομῆες
αὖτως ἐνδίεσαν, ταχέας κύνας ὀτρύνοντες· 77
οἱ δ' ἤτοι δακέειν μὲν ἀπετρωπῶντο λεόντων,
ἱστάμενοι δὲ μάλ' ἐγγὺς ὑλάκτεον, ἔκ τ' ἀλέοντο.

In it he placed a drove of straight-horned kine.
The kine were fashioned out of gold and tin,
And from their byre rushed lowing to the food
Beside the sounding stream, the waving reed.
Ranged with the kine were golden herdsmen four,
And nine hounds fleet of foot were in the rear.
Amongst the kine in front, a foaming steer
Was by two savage-looking lions grasped
And dragged away, while bellowing loud and long,
Pursued hot-foot by herdsmen and the dogs.
The lions, breaking through the great bull's hide,
Devoured the insides and the clotted blood.
Quite near the herdsmen pressed (such as they were),
Hallooing on the swiftest of the dogs,
Who were too backward in a sense to bite
The savage pair, though standing very near
They barked and barked, and kept well out of reach.

NOTES.	*Cipher Reading.*
The graving of "Bethlehem."	
72. **ΔΕΜΑΣ**	
In this is a herd of *βόες* (**ΔΕ**, **ΕΜ**, **ΜΑΣ**), all of whom are *ὀρθόκραιροι* (**ΔΕΜΑΣ**), and made of *χρυσός* and *κασίτερος*.	ΔΙ-ΝΑΣ, ΙΝΑΣΜ, ΛΛΑΣ (A=O). ΙΑΙΙΑΙΝΙΑΛΑΤΝ (A=O). ΙΑΙ-ΠΛΛΑΣ, ΔΙ-ΚΝΙΤΝΑΤΝ.
73. They rush from *κύπρος* (**ΔΕ**) to the *ποταμὸς κελάδων* (**ΔΕΜΑ**) for *Βεθλέμ* food; and to *ῥοδανὸς δοῦναξ* (**ΔΕΜΑΣ**) for *Βεθλεέμ* food;	ΛΙΙΝΛ.ΛΛ, ΛΙΙΝΑΣΜΑ ΔΙΙΑΝΙΛΛΑ, ΛΙΙΙΑΣΜΑ; ΔΕΛΛΛΙΝΙ ΔΕΝΙΑΙΛΛ, ΔΙ-ΙΑΣΜΑΤΝ.
74. In line with the oxen are *χρύσειοι νομῆες τέσσερα* (**ΔΕΜΑΣ**) and in the rear are *ἐννέα κύνες ἀργίποδες* (**ΕΜΑΣ**).	ΛΙΕΛΛΑΙΣ ΔΓΙΙΜΑΝΙ ΔΙ-ΙΑΣΤΝΑΝΤ. ΤΙ-ΙΝΙΑΝΙ ΕΝ-ΙΑΙ-ΛΛ ΙΝΑΝΤΙΝΙΑΝΙ.
75. Among the kine in front (**ΕΜΑΣ**) an *ἐρυγμῶν ταῦρος, μακρὰ μεμυκὼς*, is grasped by *σμερδνὼ λέοντε*, and is carried off to **ΔΕΜΙ**, where we see again the *ταῦρος* and the *λέοντε*.	ΙΝΑΣΝ-ΙΑΙ-ΛΛ ΓΙΙΛΛΑΣ, ΕΛΛΑΣ ΙΙΑΛΛΜΑΣ, ΙΝΑΝΙΜΑΣ ΤΙ-ΙΝΙΑΛΛ. ΙΑΙ-ΝΑΣΙΝΙΙ, ΔΙ-ΙΑΝΙΙΝΙΙ.
76. **ΔΕΜΙ**	
The *βοείη* is torn into bits, and the *ἔγκατ'* and *μέλαν αἷμα* are devoured for *Βεθλέμ*.	ΛΙΕΙΝΙΙ. ΛΙΙ-ΤΙ-ΙΝΙΙ, ΔΙ-ΙΑΣΝΙΙ ΔΙ-ΤΙ-ΜΙ. ΔΙ-ΝΝΤΝΝ-ΤΙ.
77. **ΔΕΜΙ—ΛΣ**	
He takes the full picture, and views the scene. Some of the herdsmen and dogs have lagged behind: a few of them ("such as they are," *αὗτως*) appear in **ΛΣ**, where the men are crying *ἰώ! ἰώ!*, and the dogs are crying *βοῦ!* — for biting is prevented by the *separation* of **Α** into **ΙΛ**.	ΛΙ, ΛΙ. ΛΛΛ.

'Εν δὲ νομὸν ποιήσε περικλυτὸς 'Αμφιγυήεις, 78
ἐν καλῇ βήσσῃ, μέγαν οἰῶν ἀργεννάων,
σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκούς.

And in it, with a valley fair therein,
The far-renowned Amphiguean made
The great allotted ground, the stations, tribes,
And roofed abodes of well-begotten flocks.

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590 'Εν δὲ χορὸν ποικιλλε περικλυτὸς 'Αμφιγυήεις, 79
τῷ ἴκελον οἷον ποτ' ἐνὶ Κνωσσῷ εὐρείῃ
Δαίδαλος ἤσκησεν καλλιπλοκάμῳ 'Αριάδνῃ·
ἔνθα μὲν ἠῖθεοι καὶ παρθένοι 'Αλφεσίβοιαι 80
ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες·
595 τῶν δ' αἱ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας 81
εἵατ' ἐϋννήτους ἦκα στίλβοντας ἐλαίῳ·
καί ρ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων.
οἱ δ' ὁτὲ μὲν θρέξασκον ἐπισταμένοισι πόδεσσιν 82
600 ῥεῖα μάλ', ὡς ὅτε τις τροχὸν ἅρμενον ἐν παλάμῃσιν
ἑζόμενος κεραμεὺς πειρήσεται, αἴ κε θέῃσιν·

The famed Amphiguean also made
In skillful way a roundelay, like that
Once planned in Gnossian land by Daedalus
For Ariadne crowned with ringlets fair—
A dance wherein, hands on each other's wrist
Alphesiboean maids and youths trolled round,
Attired respectively in lissome robes
And well-knit blouses shining smooth with oil;
And, while the maids had beauteous wreaths, the youths
Had gold blades dangling loose from silver belts.
At times they ran quite smooth with cunning feet
(As when some potter, at a fit wheel placed,
Tries it with palms to see how it would go);

NOTES.	*Cipher Reading.*
The graving of "Canaan", "Israel", "Judah", &c.	
78. **ΔΕΜΑΣ**	
The full picture gives Ἰωσαφάτ, ("the valley fair"); Καιναάν ("the ground allotted" for the Jews, the well-begotten seed of Abraham, Isaac and Jacob); Ἰσραήλ and Ἰούδας (their two great states); and their "roofed abodes" or towns, Jericho, Nazareth, Bethlehem (already pointed), Ἱεροσόλυμα, Σεχήμ, &c. The Jewish tribes are also in it:	ΙΛΕΤVΑΣ; ΛΙ-ΤΙ-ΙΝΙΑΝΙ; ΛΙΕΜΛ-ΙΣ, ΔΠΙΜV-ΙΣ; ΙΛΙVΛΤVΜΑΙVΙ, ΔΕΜΛ-ΙΣ.
ΔΕΜΑΣ gives Βενιαμίν, Ζαβουλών, Ἰσασχάρ, Ἰούδας, Ἰώσηπος, Νέφθαλι, and Συμεών;	ΙΛΙ-ΙΛΣΝΙΑΝΙ, ΔΓΙΓΛΛΛΙΝΙ, ΔΕΛΛΑΝΙ, ΔΠΙΜΛ-ΙΣ, ΔΕΛΛΙΛΣ, ΔΕΝΙΑΛΛ, ΔΠΙΜΛΙΝΙ;
ΕΜΑΣ ,, Ἀσήρ and Ῥουβήν;	ΕΜΛ-ΙΣ, ΠΙΛΛΛΙΝΙ;
ΕΜ ,, Γάδ, Δάν and Λευΐ.	ΕVΤ, ΤΙ-ΙΝΙ, ΤΙ-ΙΛΛ.
The graving of "Alleluiah!"	
79. **ΔΕΜΑΣ**	
The dominant λ of the word is marked in ποίκιλλε, ἴκελον, Δαίδαλος and κάλλιπλοκάμῳ; the nature of the word is specified by χορόν which signifies dancing accompanied by singing; the letters of the word are pointed in **ΆΡΙΑΔΝΕ.**	ΑΡΙΛΙΛΙΛΙΕ.
80. ἤϊθεοι (**ΕΜΑΣ**) ..... dance to Ἀλληλοΰϊα; Λάκωνες παρθένοι (**ΔΕΜΑ**) ,, Ἀλληλύϊα; and the χεῖρες of each (**ΕΜΑ**) grasp the καρπός of the others.	ΕΙVΙΤ-ΙΣ, ΙVΛVΤΤVΑΛΤ; ΔΙ-ΙΑΝΙΛΛΑ ΛΙΙΙΛΤVΝΙΑ, ΔΙ-VΛΙVΙΙVΙΑ. ΙΙΛΙΛΙΜΑ, ΙΙΛ-ΛΛΛΛΑ.
['Αλφεσίβοιαι, "those dwelling in Βοιαί on the Ἀλφεός," the former being a city and the latter a river in Laconia.]	
81. The "maids" (**ΔΕΜΑ**) have λεπταί ὀθόναι and καλλὰ στέφη;	ΛΙΕVΤΑ ΛΙΕΝΙΛΙ,
the "youths" (**ΕΜΑΣ**) have χιτῶνες ἐΰννητοι that glitter with ἔλαιον, and μάχαιραι χρύσειαι suspended from ἱμάντες ἀργυρέοι.	ΛΙΓΙΙ-ΜΙ-Λ ΔΕVΤΑ; ΙΚΣΝΙΛΙΝΙ ΙΙΛΙΛΙΝΙΑΝΙ, ΕΛΛΑΝΙ, ΙΙΛΙVΙΙVΙΑΙVΙ ΙΚΙVΙΙVΙΑΣ Ι-VΛ-ΤVΝΙΑΙVΙ ΙΙΛΣΛΛΑΛΛ.
82. The pointing of **ΕΜΑΣ** (note 80) is an example showing how the letters run regularly by taking the extremes (Ι.....Τ) for the initial **Α**, and then moving in *circular* fashion ("like a potter trying a wheel") until we reach the central **ΤΤ** or final **ΙΑ** of Ἀλληλοΰϊα.	

ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν. 83
πολλὸς δ' ἱμερόεντα χορὸν περιΐσταθ' ὅμιλος, 84
τερπόμενοι· μετὰ δέ σφιν ἐμέλπετο θεῖος ἀοιδός
φορμίζων· δοιὼ δὲ κυβιστητῆρε κατ' αὐτούς,
μολπῆς ἐξάρχοντες, ἐδίνευον κατὰ μέσσους.

At times they backed for partners to the ranks.
Around this yearning chorus stood entranced
An endless multitude, and with it sang
A saintly psalmist playing on the harp;
While, 'mongst the same, revolving in the midst
Were palmers two, the leaders of the chant.

Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὠκεανοῖο 85
ἄντυγα πὰρ πυμάτην σάκεος πύκα ποιητοῖο.

Along the close-made shield's hind border, too,
He placed the ocean-river's mighty strength.

Αὐτὰρ ἐπειδὴ τεῦξε σάκος μέγα τε στιβαρόν τε, 86
τεῦξ' ἄρα οἱ θώρηκα, φαεινότερον πυρὸς αὐγῆς·
τεῦξε δέ οἱ κόρυθα βριαρήν, κροτάφοις ἀραρυῖαν,
καλήν, δαιδαλέην· ἐπὶ δὲ χρύσεον λόφον ἧκεν·
τεῦξε δέ οἱ κνημῖδας ἑανοῦ κασσιτέροιο.

But when he made this massive shield and strong,
A breastplate verily he made him then
(Brighter, far brighter than the glare of fire);
A helmet too (staunch, fitted for the brain,
All good, constructed in mysterious way—
And it was coming for his precious neck);
And greaves likewise, made out of pliant tin.

NOTES.

Cipher Reading.

83. **ΔΕΜΑΣ**

Other Ἀλληλοΰϊα combinations are formed from **ΕΜΑΣ** (specified by *οἱ*, to distinguish it from the **ΔΕΜΑ** or "maids" combination) by "going *back* for a partner", thus: **ΙΕΜΑΣ, ΛΕΜΑΣ.**

ΙΙΙΛΛΛΙVΙΑΙVΙ, ΛΙVΛ-ΣΙ-VΙΑΙVΙ.

84. Around the chorus is many an *ὅμιλος* (**ΔΕΛ, ΔΕΜ, ΔΕΜΑ, ΕΜΑΣ**).

ΙΑΙΙΛΣΛ, ΙΑΙ-ΙΛΛΛΜ, ΔΓΙΓΜΑ (A=O). ΓΙΓΜΑΣ.

In this crowd a *θεῖος ἀοιδός* (**ΙΕΜΑΙ**) plays Ἀλληλύϊα;

ΙΕΜΑΙΙ ΙΕVΤΑΙΙ, ΙΙVΑΙVΙΙVΙΑΙ;

and *through* the crowd, and chanting the Ἀλληλοΰϊα, go *κυβιστήτα* (**ΔΕΜΑΣ**)—two tumblers (**ΔΕΜΑ, ΕΜΑΣ**, and it is to be noted how one is the *reverse* of the other, since **ΔΕΜΑ** reads **ΕΜΑΣ** backwards, and vice versa), the respective leaders of the "Alleluiah" (note 80).

ΔΙ-VΛ-ΣΙ-VΙΑΛΛ, ΔΙ-ΚVΤΝΙΑΤV.

The graving of "Hosanna!"

85. **ΔΕΜΑΣ**

On the *ἄντυξ πύματη* (**ΕΜΑΛ**) is graven the *ποταμοῖο μέγα σθένος Ὠκεανοῖο*,

ΙΚΣΝΙΑΛ ΙVΛΣΤVΑΛ. ΙVΑΤVΜΑΛ ΕΜΑΛ Ι-VΛ-ΣΝΙΑΛ ΙVΑΙVΙΝΙΑΛ,

or Ὡσαννά.

Ι-VΛ-ΝΙΝΙΑΛ.

πύματη, "the hindmost" border, or *central* one, since the other two are *in front* of it (note 37).

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86. When he made the *σάκος* (note 37) from **ΔΕΜΑΣ**, he made for *himself* (*οἱ*) a *θώρηξ* (**ΕΜΑΣ**), a *κόρυς* (**ΔΕΜ**), and *κνημῖδες* (**ΔΕΜΑΣ**)—

ΓΙΙΛΛΑΣ; ΕΜΛΙVΤ ΓΙΓΜΑΙΝΙ. ΛΙΠΙΛΛ; ΔΙ-ΙΑΣVΤ ΛΙΙΙΑΣVΤ. ΔΙ-ΙΑΝΙΜΑΝΙ, ΔΠΙΜΛ-ΙΣ ΛΙΙ-ΠΛ-ΛΛΙΣ.

Each of which points Ἰησοῦς Χριστός, the shield of faith, the breastplate of righteousness (righteousness, that is better than the glare of knowledge), the helmet of salvation (a helmet staunch, fit for brainy men, the all of goodness, the mysterious combination of divinity and humanity, who was coming to free man's precious neck from slavish sin), and the greaves of peace.

Αὐτὰρ ἐπεὶ πάνθ' ὅπλα κάμε κλυτὸς Ἀμφιγυήεις, 87
μητρὸς Ἀχιλλῆος θῆκε προπάροιθεν ἀείρας·
ἡ δ', ἴρηξ ὥς, ἅλτο κατ' Οὐλύμπου νιφόεντος, 88
τεύχεα μαρμαίροντα παρ Ἡφαίστοιο φέρουσα.

But when the famed Amphiguean wrought
Those weapons every one, he raised them up
And placed them right in front of her from whom
Achilles had his birth: then, like a hawk,
From the Olympian snow-capped mount she flew
With all the splendent arms by Vulcan made.

NOTES.	*Cipher Reading.*
87. **ΔΕΜΑΣ ΠΥΡΟΣ**	
His task is finished. The **ΔΕΜΑΣ** is taken up and placed in **ΛΕΜΑΣΙ**, in front of Thetis (**ΓΥΡΟΣ**) who has risen from the throne to receive the present (note 6) — the Thetis or poetic design that gave birth to Achilles and his wrath.	
88. Θέτις, like an ἱέραξ, seizes the δεμας (**ΓΥΡΟΣ**), and flies with the armor from Οὔλυμπος νιφόεις (**ΔΕΜΑΣΙ**).	note 6. ΓΥΙΟΟΣ, ΓΥ-ΙΟΙΟΣ. ΛΙΠΓΜΑΛΛΙ (A=O), ΔΙ-ΠΝΙΑΣΙ.

CHAPTER X.

Selections (Latin).

Æneid, II. 671—804.

The picture matter all through the book is obtained from the first verse,

Conticuere omnes intentique ora tenebant.

In this selection the full picture is divided into the following groups:

NTICVERE OMNE. Anchises having refused to leave Troy, Vergil (always the pious Aeneas of his story) is rushing back to battle with the foe, but is detained by "the spouse" with "Iulus" in her arms.

The marvellous occurs: "Iulus" is enveloped with the light of "Jesus," and this sign is quickly confirmed by the addition of "Christ" from the neighboring characters on the left.

The close proximity of the two signs is pointed out by "the author," who declares himself "a follower of the Son."

The trysting spot (ora ten), at the close of the verse, is described and preparations for flight commence.

EOMNE. "Vergil" is seen, with "Anchises" on his back and "Iulus" by his side.

SINTEN. The journey of the three (in the foregoing relative positions) begins.

TENTIQVE. They approach "the city's gates."

ORA TEN. They reach the trysting spot. "The spouse" is missing, and Vergil goes back to find her.

NTICVERE OMNES INTENTIQVE. What he saw during the search—at the gates, through the city, at "the home," and in Juno's sanctuary.

CONTICV. The ghost of "Creusa" appears, explains her untimely end, foretells the future, and admonishes him "to love the Son who claims us both."

ORA TENEBANT. Returning to the trysting spot, he once more picks up Anchises, and faces his course towards the distant "Ida."

1. Conticuere omnes intentique ora tenebant. 1

* * * * * * * * *

671. Hinc ferro accingor rursus clypeoque sinistram 2
Insertabam aptans, meque extra tecta ferebam;
Ecce autem complexa pedes in limine conjunx 3
Haerebat, parvumque patri tendebat Iulum:
675. "Si periturus abis, et nos rape in omnia tecum;
Sin aliquam expertus sumptis spem ponis in armis,
Hanc primum tutare domum. Cui parvus Iulus, 4
Cui pater, et conjunx quondam tua dicta relinquor?"
Talia vociferans gemitu tectum omne replebat, 5
680. Quum subitum dictuque oritur mirabile monstrum:
Namque manus inter maestorumque ora parentum
Ecce levis summo de vertice visus Iuli
Fundere lumen apex, tactuque innoxia molli 6
Lambere flamma comas et circum tempora pasci.
685. Nos pavidi trepidare metu crinemque flagrantem 7
Excutere, et sanctos restinguere fontibus ignes.
At pater Anchises oculos ad sidera laetus 8
Extulit, et caelo palmas cum voce tetendit:

Again I'm girt with armor: in the shield
My left hand placing, I made haste to go
Beyond the house; but at the entrance, lo!
My consort, clinging to my feet, held fast
And to the father young Iulus stretched:
"If bent on ruin thou dost venture, then
Take us with thee to all that may betide;
But if through tried experience thou dost place
Hope in the weapons thou hast donned, guard first
The home. To whom is young Iulus left?
To whom thy father? And to whom am I,
Thy whilom mentioned spouse, abandoned now?"
While speaking thus, she filled the house with shrieks;
When swift occurs a marvel strange to tell,
For, midst his grieving parents' hands and cries,
Lo! the soft top-knot of Iulus' crown
Is seen to grow illumined, and the flame
(With touch so mild that inoffensive 'tis)
To lick his locks and feed around his brows.
With holy awe are we too struck to fear,
Too struck to brush aside the flaming lock
And with pure water quench the fire divine.
But at the stars Anchises joyful looked
And, palms and speech to heaven directed, cried:

NOTES.	*Cipher Reading.*
1. The key line.	
2. **NTICVERE OMNE** Vergilius (**NTICVER**) is girt with ferrum, and has the sinistra in clypeus.	IV-TI-CVFIDV, I-VT-ICVFIR; NTI-CV-IT-IDV, N-TI-CVFIR.
3. His pedes (**TICVER**) are restrained by the conjunx (**EOMNE**), who holds towards him the parvus Iulus (**EOMV**).	TI-CVEDV, VIVONINVIV (V-IVI=CS or X); LIIOVVV FIOMV.
4. She entreats him to remain as he is (**NTICVER**), and guard "the home" or Nasret. Cui relinquor? While chronology blushed at the proceeding, the up-to-date christian reader answered the question (as the poet intended he should) by pointing the lustful Caesar from the conjunx combination.	N-TI-CV-EDV. EOVVNE.
5. The Nazareth "home" is filled with gemitus.	IV-TI-CV-TTR.
6. A flamma (**EOMV**) with mollis tactus licks the comae and caput of "Iulus" (note 3), and the levis apex pours forth the light of Iesous.	IVVSOIVIV (E=IKS), VIVOTVV TTOVTV, IIVSOIVIV, EOVTV; FIOMV EOVVV, LIIONIV.
7. metus (**EOMV**) forbids them from touching the urens crinis, or from quenching the sancti ignes with aqua.	TTOMV, FIONIV VIVONIV; TTONIV LII-ONIV, FIOMV.
8. The laetus Anchises (**EOMNE**) lifts both oculi (**EOM**) and palmae (**EOMNE**) towards heaven, and prays that the preceding "Jesus" sign may be *confirmed* by another sign.	EONIIVE IVVSOTVNI-TI (TI-TI=A-H), FIOVV, EOVV-IVI-TI.

"Jupiter omnipotens, precibus si flecteris ullis,
Aspice nos: hoc tantum; et, si pietate meremur,
Da deinde auxilium, pater, atque haec omina firma."
Vix ea fatus erat senior, subitoque fragore 9
Intonuit laevum, et de caelo lapsa per umbras
Stella facem ducens multa cum luce cucurrit. 10
Illam summa super labentem culmina tecti
Cernimus Idaea claram se condere silva
Signantemque vias; tum longo limite sulcus
Dat lucem, et late circum loca sulphure fumant.
Hic vero victus genitor se tollit ad auras,
Affaturque deos et sanctum sidus adorat:
"Iam, jam nulla mora est. Sequor, et qua ducitis adsum, 11
Di patrii: servate domum, servate nepotem:
Vestrum hoc augurium, vestroque in numine Troja est.
Cedo equidem, nec, nate, tibi comes ire recuso."
Dixerat ille; et jam per maenia clarior ignis 12
Auditur, propiusque aestus incendia volvunt.

"Almighty Jove! if swayed by vows thou be,
Look down on us: this much I crave; and then,
If through our pious work we merit grace,
Help us, O father, and those signs confirm."
Scarce spoke the ancient when, with sudden crash,
It thundered on the left; and, gliding swift
From high, a star that bears a blazing trail
Rushed through the darkness with exceeding light.
Gliding above the summits of our home,
We see it clearly hide in Ida's grove
And pointing out the ways: the furrow then,
With its extensive train, gives forth the light;
And spots both far and near with sulphur smoke.
Now, by the truth o'ercome, to greater heights
Our author rises, thus bespeaks the gods,
And pays his homage to the holy sign:
"No stoppage now, no stoppage now there is.
I follow, and am where you lead, O gods:
This home guard well; guard well this coming One:
This sign's your own, and in your hands is Troy.
To thee, O Son, I give myself in full,
And own that I am follower of thine."
He spoke; and now the fire is clearer heard
Along the walls, while nearer, nearer yet,
The conflagration rolls the gaseous surge.

NOTES.	*Cipher Reading.*
9. **NTICVERE OMNE** subitario fragore (**NTICVER**) tonavit sinistra.	NTICVEICV IV-TI-CVLIIR N-TI-CV-FIDV note 2
10. The passage of "the star" is described:	
NTICVE — a stella or cometa, a star with blazing trail, rushes through umbrae, with the great light of Cristos:	IVTI-CV-IIVS IVTI-CV-IIVS, I-VT-ICVIIVS, IVTICVIS.
TICVED — gliding over the *tops* of "Nazareth" (note 4), the cometa emits the same light of Cristos:	TI-CV-IIVSIC, TICVISIC.
TICVER — in Troica silva, the same cometa spends its strength "by pointing out the various ways" in which the Name can be written, Cristos, Creistos, Christos:	TICVER TI-CV-FIR, TI-CVT-TI-CV, TICVTTR, TI-CVIVVSDV, TI-CVIVVSDV.
NTICVER — the whole track or furrow ploughed by "the star" gives the light of Christos: and (suggestive of the "h") all around is sulphur.	N-TI-CVISDV. IV-TI-CVVIVR (IVI=M or S).
11. "sequor": Anchises (**EOMNE**) *follows* the Cristiani (**NTICVER**), and is also present in their combination. The "author" points out how "Christ Jesus" reads continuously ("without a stop") in **NTICVER EOMV**; how the latter Name is the nepos (**EOMV**) or "He who is to come"; how the former is guarded in the same **NTICVER** that contains Cristiani and Nasret (already pointed) and "Troy" or Salem; and concludes by declaring himself "a follower of the Son".	note 8. NTICVI-TI-ICV, N-TI-CVIVV-SI-OV. TI-IONIV. N-TI-CVER.
12. ignis (**EOM, OMN, MNE**) rages along the moenia (**EOMNE**); incendia roll aestus rearer.	VI-VO-NI, CCIVIN, IVIN-LII. TI-IOMNE; ICSONINE TI-IOMNI-TI.

"Ergo age, care pater, cervici imponere nostrae:
Ipse subibo humeris, nec me labor iste gravabit.
Quo res cumque cadent, unum et commune periclum,
Una salus ambobus erit. Mihi parvus Iulus
Sit comes, et longe servet vestigia conjunx.
Vos, famuli, quae dicam animis advertite vestris. 13
Est urbe egressis tumulus templumque vetustum
Desertae Cereris, juxtaque antiqua cupressus
Religione patrum multos servata per annos:
Hanc ex diverso sedem veniemus in unam.
Tu, genitor, cape sacra manu patriosque Penates: 14
Me, bello e tanto digressum et caede recenti,
Attrectare nefas, donec me flumine vivo
Abluero."
Haec fatus, latos humeros subjectaque colla 15
Veste super fulvique insternor pelle leonis,
Succedoque oneri; dixtrae se parvus Iulus
Implicuit sequiturque patrem non passibus aequis;
Pone subit conjux. Ferimur per opaca locorum;

"Come then, dear father, get thee on my neck,
And with submissive shoulders thee I'll bear;
Nor will such burden be a weight to me.
Whate'er betides, let it be weal or woe,
'Twill be the same and common for us both.
The young Iulus will my comrade be;
My consort can from far observe our tracks.
And you, my friends, attend to what I'll say.
For those who leave the city there's a mount,
And an old shrine of Ceres lonely left;
And close thereby an ancient cypress, saved
For countless years by forbears' watchful care:
To this one spot we'll come from various points.
Take thou, my being's author, in thy hand
Those holy vessels and small images:
Till I have cleansed me in the living stream,
Not right that I should touch them—I just come
From war of such kind and from slaughter fresh."
Those words pronounced, protecting with a robe
And tawny lion's skin my shoulders broad
And lowered neck, I stoop beneath my load;
To my right hand the young Iulus clung,
And follows with uneven steps his sire;
Well in the rear my consort takes her place.
Throughout the precincts' gloom we wend our way;

NOTES.	*Cipher Reading.*
13. The trysting spot, **ORA TEN**, is now indicated.	
It is outside "the city" or Ierusalem (**INTENTIQVE**) ; it contains a tumulus and an Eleusis (**ORATEN**) or "Shrine of Ceres"; and close beside is an antiqua cupressus (**RATEN**) — the pointing of which is obtained by using the obsolete **IKS** (instead of **ICS**) for **E**.	IIVTFIIV-TI-QVE. ORIVT-LII-IV, ORATFIN. ICVATEN ICVVITIVVSN.
14. Into the manus (**EOMN**) of Anchises are entrusted the sacra and icones (the "penates", ikons or small images of saintly men who lived in past ages).	LIIOMN EOVVN, TI-IONIIV.
15. **EOMNE**	
Vergilius gets *under* "Anchises": the humeri are covered by a vestis (**EOMNE**); the colla (**EOM**) are protected by a pellis fulvi leonis.	TI-IOVVNVIV, IS-OMIVE (IS=IT or H), LII-OV-TIVE; VIVOIVI, ICSOVV FIOVV IIV-CCONI.
Iulus (**IE**) goes with him on the right, and follows him on the left (**EOMV**, note 3), with a two-step and four-step successive motion.	IIIVCC.
The conjux (**REON**) is behind.	DVVIVON.

Et me, quem dudum non ulla injecta movebant 16
Tela neque adverso glomerati ex agmine Graii,
Nunc omnes terrent aurae, sonus excitat omnis,
Suspensum et pariter comitique onerique timentem.
Jamque propinquabam portis, omnemque videbar 17
Evasisse viam, subito quum creber ad aures
Visus adesse pedum sonitus, genitorque per umbram
Prospiciens, "Nate," exclamat, "fuge, nate; propinquant;
Ardentes clypeos atque aera micantia cerno."
Hic mihi nescio quod trepido male numen amicum
Confusam eripuit mentem: namque avia cursu
Dum sequor et nota excedo regione viarum,
Heu! misero conjunx fatone erepta Creusa
Substitit, erravitne via seu lassa resedit
Incertum. Nec post oculis est reddita nostris,
Nec prius amissam respexi animamque reflexi
Quam tumulum antiquae Cereris sedemque sacratam
Venimus: hic demum collectis omnibus una 18
Defuit, et comites natumque virumque fefellit.

And now, on tenter hooks and anxious both
For him I bear and him who goes with me,
The breezes every one, and every sound,
Alarm and fright me—me whom but of late
No showered darts, no serried band of Greeks
From each opposing force one hair's breadth moved.
The portals presently I neared, and seemed
To have surmounted the whole journey, when
The hurried sound of feet struck on the ear,
And, peering through the mists, my father cries
"Haste, haste, my son! they're close at hand; I see
The shining bucklers and the glinting brass."
Here, much alarmed at what I do not know,
Some force unkind my clouded sense destroyed;
For, while I follow shortcuts in my course
And from the paths' familiar region swerve,
Creusa, my spouse, snatched it may be supposed
By cruel fate, alas! remained behind;
And 'tis a question that admits of doubt
If from the path she strayed, or sank fatigued.
Nor eyes set we upon her after this;
Nor did I note or think of her as lost,
Until we reached the mount and holy shrine
Of ancient Ceres. 'Mongst all gathered here
She proved to be the only missing one,
And dashed the hopes of husband, son and friends.

NOTES.	*Cipher Reading.*
16. **EOMNE SINTEN** Passing through the opaca (**EOMN, OMNE**), they (Vergilius, with Ancises over him and Iulus on the right in **EN**) proceed through **SINTEN** — where the aurae (**SINTEV, INTEN**) and sonus (**SINTE, NTEN**) alarm him for the well-being of his triple combination.	EOIVIIV, OIVIIVE. CCIIVTLIIIV, SI-N-TI-IVSN, IVCCN. SI-IVTEV, IIV-TI-TI-IV; CCINTFI (CII=S), NTFIIV.
17. **TENTIQVE ORA** Moving on to **TENTIQV** (where we still see Vergilius, Ancises, and Iulus in **VTIQV**), they approach the portae (**NTIQVE**), and hear the hurried sound of the dactyl "ŏrāten".	TVIVIV-TI-QV, TI-IVSN-TI-QV, VTIQV. IV-TI-QVI-TI.
Anchises, perceiving the clypei and aera (**EORA**) through umbra, cries (from his position) nate nate, fuge (**TENT, TENTI, VTIQV**).	FIORVI EORA, LII-ODVVI. TI-TI-NT, TEN-TI, V-TI-QV.
18. **ORA TEN** Hurrying on, they reach the trysting spot, where Vergilius deposits Anchises: he looks around and sees Ascanius (**ORA-TEN**), the famuli (**RATEN**), sacra and icones (**ATEN**); all are here except the conjunx.	ORATVIVIV, ODVVI-TI-IVSN: ODVATI-TI-N, RV-IT-LII-IV, ATLIIIV, ATVIVN.

Quem non incusavi amens hominumque deorumque!
Aut quid in eversa vidi crudelius urbe!
Ascanium Anchisenque patrem Teucrosque Penates
Commendo sociis et curva valle recondo.
Ipse urbem repeto et cingor fulgentibus armis;
Stat casus renovare omnes, omnemque reverti
Per Troiam, et rursus caput objectare periclis.
Principio muros obscuraque limina portae 19
Qua gressum extuleram repeto, et vestigia retro
Observata sequor per noctem, et lumine lustro:
Horror ubique animos, simul ipsa silentia terrent.
Inde domum, si forte pedem, si forte tulisset, 20
Me refero: inruerant Danai et tectum omne tenebant.
Ilicet ignis edax summa ad fastigia vento
Volvitur; exsuperant flammae, furit aestus ad auras.
Procedo et Priami sedes arcemque reviso. 21

Whom, whom of gods and mortals did I not
Madly upbraid; or what more cruel blow
Did I experience in the pillaged town!
Commending to my friends Ascanius,
Father Anchises and the Trojan gods,
I hide them in an undulating vale.
To seek again the city I'm resolved,
And with refulgent armor am I fenced:
My mind's made up all hazards to renew,
To trace my course back through the whole of Troy,
And once again in danger put my head.
The ramparts and dim thresholds of the gate
Through which I made my exit, first I seek,
And follow back the tracks kept through the night,
And in the glare around me view the sights:
The horrid bloodshed visible all round
And boding stillness terrify the mind.
Then since she might, it may be might have bent
Her steps towards our home, I hie me there:
The Greeks had entered it—Greeks held it all;
Consuming fire is at its pleasure rolled
By windy blasts up to the furthest peaks;
Flames triumph, and the surge blots out the sky.
Still onward, and I take a backward look
At Priam's quarters and the citadel.

NOTES.	*Cipher Reading.*
19 **E OMNES INTENTIQVE ORA TEN** Leaving them in a tortilis valles (**ORATEN**), he goes back to the muri (**QVE**) and limina portae (**NTIQVE**), follows the vestigia (**ESINTE**) and walks in lumen (**EOMN**). Horros (**EOMN, ESINT, ENTIQV**) and silentium (**EOMNESIN, TENTIQVE**) are prevalent.	ORVITISN ORV-IT-LIIIV (OV=S). QVIS, N-TI-QV-LII IV-TI-QVI-TI; LIISIIVTI-TI; ECCMN. TI-IOVVIV, VIVCCII-VT, VV-IIV-TI-QV; LII-OMNESIIV, TI-TINTIQV-LII.
20. **NTICVER** He proceeds to "the home" (note 4): Ellenes have possession of it. ventus (**NTICVER**) has rolled the vulcanus to the summa fastigia: flammae and aestus override the whole.	N-TI-CVIIVSDV. NTICVI-TI-R (IVI=S), N-TI-CVFIICV, N-TI-CV-LII-R IV-TI-CV-TI-IDV: IV-TI-CVIVVSDV (ID=A), N-TI-CV-EDV.
21. Moving *beyond* "the home", he looks *back* at Pergama (**NTICVER**), "the citadel and quarters of Priam".	IV-TI-CVICSDV.

Et jam porticibus vacuis Junonis asylo 22
Custodes lecti, Phoenix et dirus Ulyxes,
Proedam adservabant: huc undique Troia gaza
Incensis erepta adytis, mensaeque deorum,
Crateresque auro solidi, captivaque vestis
Congeritur. Pueri et pavidae longo ordine matres
Stant circum.
Ausus quin etiam voces jactare per umbram,
Implevi clamore vias, moestusque Creusam
Nequidquam ingeminans iterumque iterumque vocavi.
Quaerenti et tectis urbis sine fine furenti,
Infelix simulacrum atque ipsius umbra Creusae 23
Visa mihi ante oculos, et nota major imago.
Obstupui, steteruntque comae, et vox faucibus haesit!
Tum sic adfari et curas his demere dictis:
"Quid tantum insano juvat indulgere dolori,
O dulcis conjunx? Non haec sine numine divum
Eveniunt. Nec te hinc comitem asportare Creusam
Fas aut ille sinit superi regnator Olympi. 24

In Juno's very sanctuary and
Its vestibules (for refuge useless now!),
Phoenix and dire Ulysses, chosen guards,
Were doing sentry o'er the plundered spoil:
Here, piled up here in all directions is
The wealth of Troy from its charred temples stripped,
The gods' own tables, goblets all of gold,
And rifled raiment—while, in long array
Youngsters and speechless matrons stand around.
  Yet through the darkness did I dare to shout;
I filled the streets with clamor loud, and called
Despairingly on Creusa's name, in vain
Repeating it again and yet again.
While thus unceasingly I searched and stormed
Throughout the city's structures, Creusa's own
Sad spectre, ghost and image swoln beyond
Her well-known shape, appeared before my sight.
With hair on end I stood dumbfoundered, dazed!
Then thus she seemed to speak, and with the words
To lift from me a heavy load of care:
  "What boots it to indulge in such mad grief,
O spouse beloved? Those things do not occur
Without the preappointment of the gods.
To take thy Creusa as companion hence
Is not permitted by what's foreordained,
Nor yet by him, the lord of upper air.

NOTES.	*Cipher Reading.*
22. **NTICVER**	
In the asylum Lucinae and its porticus inutiles are Paenix and	IV-TI-CV-LII-R N-TI-CVI-TI-R, IVTICVI-TI-R NTI-CV-EICV; N-TI-CVEICV,
atrox Ulysses, guarding the booty snatched from the exusta templa of Salem:	IVTICVER NTICVEDV (TV=S).
mensae Judaeorum, auripleni crateres, captiva vestis.	N-TI-CVI-TI-ICV IVTICVI-TI-R, note 11 N-TI-CV-IIVSDV IV-TI-CV-IVVSDV, N-TI-CVI-TI-ICV N-TI-CV-TI-IIOV IV-TI-CV-F-ID-V (CV=S or T) NTI-CV-ER.
All around are matres (**NTICVER**) and pueri (**NTICV, ER**)	N-TI-CVEDV, IV-TI-CV, IC-SI-CV.
23. **CONTICV**	
Creusa appears (magnified somewhat).	CON-TI-CV.
24. The foreordained plot (fas) of the story, and Augustus (the superi regnator Olympi), demand that Creusa must die so that Aeneas might be free to wed Lavinia in Italy, and Augustus be able to trace his pedigree back to Iulus.	

Longa tibi exilia, et vastum maris aequor arandum;
Et terram hesperiam venies, ubi Lydius arva 25
Inter opima virum leni fluit agmine Thybris:
Illic res laetae, regumque et regia conjunx
Parta tibi. Lachrymas dilectae pelle Creusae.
Non ego Myrmidonum sedes Dolopumve superbas 26
Aspiciam, aut Graiis servitum matribus ibo,
Dardanis et divae Veneris nurus:
Sed me magna deum genitrix his detinet oris.
Jamque vale, et nati serva communis amorem."
Haec ubi dicta dedit, lachrymantem et multa volentem
Dicere deseruit, tenuesque recessit in auras. 27
Ter conatus ibi collo dare brachia circum:
Ter frustra comprensa manus effugit imago,
Par levibus ventis volucrique simillima somno.
Sic demum socios consumpta nocte reviso; 28
Atque hic ingentem comitum adfluxisse novorum
Invenio admirans numerum, matresque virosque,
Collectam exilio pubem, miserabile vulgus:

Far, far thy rovings, and the watery plain
Must be traversed; thou'lt reach a western land
Where, running through its people's fertile fields,
The gently winding Lydian Thybris flows:
Stored there in wait for thee are joyful things,
A kingdom, and a spouse of royal race.
For thy loved Creusa wipe away those tears.
Dardan and nurse of Venus that I am,
No Myrmidons' or Dolopes' proud courts
Shall I behold, no Grecian matrons serve:
The gods' great mother keeps me on those shores.
Farewell! farewell! and evermore maintain
Thy love of Him, the Son who claims us both."
When thus she spoke, while all in tears was I
And wishing to say much, she disappeared
And vanished into mist. Thrice then and there
I tried to fold my arms around her neck;
Thrice grasped in vain the image fled my hands,
Like filmy zephyrs, and most like of all
A fleeting dream. And so, the night quite spent,
At length I turn my comrades to rejoin;
And, there arrived, I find to my surprise
A crowd of new companions had flocked in,
Women and men, the young of either sex,
For exile clubbed—a miserable throng:

NOTES.	*Cipher Reading.*
25. **HESPERIA.** There are many things in this "Western land" to glad the hearer's heart, and among others are Iudaea "the Kingdom", and Maria (**PERIA**) "the spouse of David's royal race".	DI-EDVIA, ICI-ERIA.
26. Creusa (**CONTICV**), sprung from Tros and Ilus (**CONT** and **TICV**), and the nurse of Venus (**CONTICV**), is kept where she is by the following **ERE** which points Cybele or Eua, "the great mother of the gods".	CONT, TICV; CON-TI-CV. TI-IICVLII, ERE.
27. She changes into nebula — and (strive as he may) cannot be clasped by "Vergilius".	CON-TI-CV.
28. **ORATEN EB** He returns to the trysting spot, and finds new arrivals there (**EB**) — matres, viri, and pubes; all ready for transference, wretched to look at, but prepared (through their dialectical, allotropic and divisional capabilities) for any and every change.	IIVSIOIO, LIIB, IIVSICC.

Undique convenere, animis opibusque parati
In quascumque velim pelago deducere terras.
  Iamque jugis summae surgebet Lucifer Idae
Ducebatque diem, Danaique obsessa tenebant
Limina portarum; nec spes opis ulla dabatur:
Cessi, et sublato montem genitore petivi.

From every quarter did they come, prepared
With might and main for whatsoever climes
I may desire to shape my course by sea.
  Now Lucifer o'er lofty Ida's tops
Was rising, and with it the dawn of day;
Danai held the portals' entries blocked;
No hope of aid was left: I yielded then,
And, lifting up my father, sought the mount.

NOTES.	*Cipher Reading.*
29. **NTIQVE ORATEN EBANT** He looks *forward*, and sees how Lucifer (**EBAV**), appearing over the juga (**ANT**) of **ID**a (**IT.**), is bringing the dawn of **DI**es (**IT..**). He looks *backward*, and marks how the portae (**NTIQVE**) are held by Danai.	VIVPCAV. IVV-IT. note 17, N-TI-QV-TI-I (QV=S, T or D).
30. Vergilius, lifting up Anchises (**ORATEN**) and grasping Iulus (**EN**) with his right hand, proceeds towards the distant "Ida".	note 18. ICCCN.

Horace. I. Od. 5.

Scheme: In a stable at Bethlehem a child would be born of a Jewish woman. This child would be the the merciful God who offered himself from the the beginning to redeem mankind, and part of whose *penalty* ("multa") was that He should come on earth as a helpless babe and see, when grown, the infidelity, idolatry and wickedness of those He came to save: this woman would be Mary, a simple maiden and a spotless virgin. Such was the revery of our poet, and such the theme that inspired his present ode.

Quis multa gracilis te puer in rosa 1
Perfusus liquidis urguet odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu quoties fidem 2
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens.

Qui nunc te fruitur credulus aurea? 3
Qui semper vacuam, semper amabilem
Sperat nescius aurae
Fallacis? Miseri, quibus

What Child, so weak through penalty imposed,
Laved with the perfumes flowing in the rose,
What Child, O Pyrrha, nestles close to thee
Within the sheeling that has welcome proved?
Whose golden hair
Dost thou, so free from all display, brush back?

How oft, alas! how oft will He deplore
The changing faith and gods changed with each faith;
How oft will He, retired within the peace
Of his own being, marvel greatly at
Earth's broad domains
Unsightly made by flaws of blackest dye.

Who now takes silly pleasure in the thought
That thou art one among the gilded crowd?
Who now, possessed by total ignorance
Of that afflatus which disguises truth,
Expects that thou
Art ever wanton, ever light of love?

NOTES.

1. **PVER**

This, his picture, contains Betlem and equile, where Iesous is pressed upon Maria (who is appropriately styled Pyrrha or pura);
and the following succession of anagrams is formed from the word:
Quis multa gracilis puer,
rosa perfusus liquidis odoribus,

urguet?
Cujus flavam religas comam?

2. An allusion to the numerous false beliefs and equally numerous deities in Assyria, Egypt, Persia, India, Greece, Rome, and every other land outside Judea.

3. The reader who thinks that the Pyrrha of his poem is either one of Rome's patrician class, or a meretricious courtesan, is a victim of his own credulty, knows not the elusiveness and efficiency of the afflatus (aura is pointed in **PVER**) which inspires his poem, and merits nothing but pity and contempt.

Cipher Reading.

ICI-VTIIIOV,
DI-VEICV. DIVEDV,
DI-VEI-CV,
DI-VEICV, PVER.

PV-FIR PV-IT-IICV ICIVITIICV PVER,
IOIVER ICIV-IT-IICCV ICVITIDV
IOIVLIIIOV,
ICVEICV
PVISR ICI-VLIIIOV IOIVEICV
ICI-VL-IIIOV.

Intentata nites! Me tabula sacer 4
Votiva paries indicat uvida 5
Suspendisse potenti
Vestimenta maris deo.

Oh! objects they of pity and contempt
To whom thou loomest thus, O Virgin maid!
The sacred wall with votive tablet marks
The juicy outfits I have offered up
To Him who holds
Wide ocean in the hollow of his hand.

III. Od. 1.

Scheme: Through the ingenious application of his own name he marks the picture word, plays upon it with a series of anagrams, and then lauds the omnipotence of Him who destroyed the antediluvian giants.

This leads naturally up to the story: how this omnipotent God would come in human form to spread the light on earth, would come a supplicant for mortals' souls, would labor to that end with speech and miraculous deeds, and preach to all men "Follow me!"

After the usual tribute to Augustus Caesar, the poet proceeds to grave the Name in every possible combination of his picture's letters, and closes with the straight reading of "Jesus."

Odi profanum vulgus et arceo. 1
Favete linguis: carmina non prius
Audita musarum sacerdos
Virginibus puerisque canto.
Regum timendorum in proprios greges: 2
Reges in ipsos imperium est Jovis
Clari giganteo triumpho,
Cuncta supercilio moventis.

I hate and shun the irreligious crowd.
Attentive hear me: I, the muses' priest,
To maids and youths sing strains
Not erstwhile heard.
Dread kings their subjects rule; Jove rules these kings,
The Jove whose might by giants' overthrow
Was signalized, whose nod
Creation moves.

NOTES.	*Cipher Reading.*
4. intentata, "untried, virginal."	
5. He expects that his theme ("the Child") ought to be sufficient in itself to mark "puer" as the picture word; but now, to make assurance doubly sure, he refers more *pointedly* to it as the sacer paries (on which he has glued his eyes while writing), and the votiva tabula on which he has inscribed this mental offering to the Almighty.	DI-VEDV, DI-V-TI-IDV, IOVEDV, **ICIVI-TI-DV.**
1. **PROFAN** By taking this for a picture, he gets his own name, Horatius, and *drives off* the "profanum vulgus." The picture is outlined by the following anagrams: carmina hactenus inaudita, musarum sacerdos, virginibus, pueris, cantito	ICDVO-TI-AN. ICROVVAN ICIDVO-TI-AN DIROTIAN, ICI-CVOVVAN IOIROTIAIV, PICVOTIVIN, PROFAIV (FV=S), ICDVOFAN (VF=S or T).
2. He specifies it further, and leads up to his subject by remarking that reges are greater than greges (**ROFAN** than **VOFAN**), and Jehovah greater than reges (**PROFAN** than **ROFAN**)— clarus giganteo triumpho, universa supercilio movens.	RO-TI-V-IIV, VOVVAN. DI-RO-TI-AIV. ICRO-FV-IIV ICDVO-TI-AN ICDVO-TI-V-IIV ICDVOFAN ICIROVVVIIV ICI-ROVVAN.

Est ut viro vir latius ordinet 3
Arbusta sulcis hic generosior,
Descendat in campum petitor,
Moribus hic meliorque fama
Contendat, illi turba clientium
Sit major. Aequa lege Necessitas 4
Sortitur insignes et imos;
Omne capax movet urna nomen.
Districtus ensis cui super impia 5
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus
Somnum reducent. Somnus agrestium 6
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non zephyris agitata Tempe.
Desiderantem quod satis est neque 7
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus aut orientis Hoedi:

'Tis fated that as Man, of nobler birth,
He must for man the vineyards sow with light
More widely, and come down,
A supplicant,
Unto this warring plain; that He, in ways
Superior and in speech, must labor here
So that his following
May greater be.
Necessity, with law alike for all,
Metes out the lofty—and the most debased
(The comprehensive urn
Moves every name):
For him o'er whose vile neck the drawn sword hangs,
Sicilian feasts will make no savor sweet,
The thrills of birds or harp
Will not bring Rest.
Mild Rest does not despise the humble homes
Of laborers, the river's shady bank,
Nor Tempe fanned by puffs
Of balmy air.
The surf-tossed sea, Arcturus' onset fierce
When setting, or the Kid's when looming up,
Thwart not the one who craves
What doth suffice:

NOTES.	*Cipher Reading.*
3. The "priest of the muses" prophesies.	
4. **ROFAN** Ἀνάγκη (**ROFAN**) and the equal fas (**RO, FAN**) shakes out from the capax urna each and every name of the most exalted (and most debased) of men.—Caius Julius Caesar Octavius Augustus. The Latin "necessitas" is *stamped* by the Greek ἀνάγκη (a privilege which Horace argues for in the "Ars Poetica"):	DVOLIAN; DVO, FAN. ICVOFAIV R-OLI-AN (OLI=R). ROFAIV (OF=VF or S) ROFVIIV ICVOLIAIV ICVOTIAIV DVOVVTIIV.
5. strictus ensis hangs over the impia cervix of "Caesar": for *him* (says the poet caustically) the Siculae dapes have no savor of Iesous Cristos; and the cantus avium, citarae bring not to the irreligious despot the quies that stands for Him who said "Come unto me all ye that labor and are heavy laden, and I will give you rest."	DVOTITIIV I-CV-OF-AN, ROTIAIV (OT=P) ROVVIVN DVO-TI-AIV ROTIVIIV (RV=VV or S). DVOVVAN ROFAIV, DVO-TI-AIV. ROFAIV.
6. **PROFAN** Dividing the picture into **PROFA, ROFA** and **PROF** (each of wich points quies), he now proceeds to grave the Name: **PROFA:** humiles agrestium virorum domus enjoy Iesous Cristos; **ROFA:** umbrosa ripa enjoys Iesous Cristos; **PROF:** zepyris agita Tempe enjoys " "	PROLIA, ROTIA, DIRO-TI. ICDVOVV-TI IOICCV-CC-TIA ICI-ROVVVI PDVOL-IVI, DIROVVA ICROTIIT. IOVCC-VV-VI R-OT-IA, DVOTIA ICVOTIIT. ICDVOTI IOIOVOTI ICI-DVO-TI, DIDVO-TI DIICVOTI.
7. The graving of the Name is continued. **PROFAN:** tumultuosum mare cannot thwart the reader who desires the all-sufficient Iesous Cristos; **DROFAN:** nor Arcturus cadens " " **ROFAN:** nor Hoedus oriens " "	I-CC-IICCVCCTIV-IIV PR-O-TI-A-IV (OIV=R), PROLIAN ICROT-IVI-N; DI-CVOVVVIIV DROVVAN (RV=S), DROFAIV ICROT-IVI-N; DVO-TI-AN ROTIAN, DVOFAIV ROTIITIV;

Non verberatae grandine vineae,
Fundusque mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.
Contracta pisces aequora sentiunt 8
Jactis in altum molibus: huc frequens
Caementa demittit redemptor 9
Cum famulis dominusque terrae
Fastidiosus; sed Timor et Minae
Scandunt eodem quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.
Quod si dolentem nec Phygius lapis 10
Nec purpurarum sidere clarior
Delenit usus nec Falerna
Vitis Achaemeniumque costum?
Cur invidendis postibus et novo
Sublime ritu moliar atrium:
Cur valle permutem Sabina
Divitias operosiores.

No—nor the vines by hailstones scourged, nor farm
That plays him false, with timber carping at
The floods, the blighting stars,
And winters harsh.
The fishes know through sense the plains abridged
By moles flung in the depth: here earth's High Lord
And common Saviour, with
Disciples his,
The groundwork lays; but, where the Master goes,
Go fear and threats; and with the trireme staunch
Stays bitter care, and sits
Behind the Lord.
If Phrygian marble, purple's starry wear,
Falernian wine and Achamenian spice
Some discontented one
Please not—what then?
Why, then on solid posts I'll build a court
In way that's great and new: why, then I'll trade
For more efficient wealth
My Sabine vale.

NOTES.		*Cipher Reading.*
DOFAN:	nor can the vineae lashed by grando prevent him from Iesous Cristos	ICO-TI-AN, DOVVAN, DOLIAN DOVVTIN;
CROFAN:	nor fundus mendax, Iesous Cristos	CROT-IVI-N CDVOVVAN, CROLIAN CROTIT-IIV;
VOFAN:	nor the arbos, Iesous Cristos nor what it blames,	VOFAN, VOTIAN VOTITIIV;
VOFAI:	diluvia, that give only Iesos Cristos,	VCCTIAI, VCCVVAI VCCTITII;
OFAN:	astra (such malign ones as Sirius and Scorpio), that give only Iesos Cristos,	OTIAIV (OTIVIN, CCLIVIIV) OTIAN CCTITIIV;
VOFAV:	and iemes, that give Iesous, but no "Christ" form.	VOTIV-IV VCCTIAV.
8.	**PROFAN**	
	The pisces or Cristiani know the aequora or Jerusalem (abridged into Salem by moles flung in-altum). Modern explorations have proved (what Josephus, Tacitus and others have mentioned) that Jerusalem is undermined by a series of water-courses.	PROLIV-IIV (RV=S), ICIR-CC-TIAN, ICIRO-TI-AIV or ICIIOVOL-IT-IIV, (PROFAN, PROFAN, PDVO-TI-V—IN).
	Pisces points Christui, and was a common password among the initiated to denote the "Christians" who knew "through sense" of what they read the spot of earth where Christ would labor and expound his doctrine.	DI-ISCVIVS
9.	In this Jerusalem the timor (**OFAN**) and minae (**ROFAN**) of Scribes and Pharisees attend the Dominus (**PROFAN**) and Redemptor; and with the three (for the picture points triremis, and "the trireme" will show up by drawing lines, or tiers of oars, beneath each of the three combinations) is cura (**FAN, OFA, ROF, DRO,** and **PR**) where she sits as atra behind the eques (**OFAN**) or Iesous Cristos (note 7).	OTI-IVI-V, ROLIAN (RL=LL or **M**), PDVOFTIN, IOIICVO-VV-AIV. DIROTI-IVI-V.
		LIVIIV, OVVA. ROVV, DI-CVO, ICIICV IOIOV. OVVAN.
10.	He runs briefly over the Name combinations already formed; from Prygius lapis (**PROF**); purpurarum usus (**PROFA**), enriched with a sidus or star-like badge for ornament; Falernum (**PROFAN**); and the intervening Syria costus (**ROFA**).	ICDVOLI PROTI; ICCIICCVCCL-IVI PROL-IVI, PROVVTI;
	If each of those does not fully satisfy the exacting reader, what then?	ICI-CVOVVAN; ROTIA DVOTIVI.
	To satisfy him, he will build on validi postes (**ROFAI**) an atrium—and build it "in a new and superior way" so as to read Iesous *straight* from right to left: yes, and getting rid of Sabina valles (**PROFAN**), he will take the opersiores divitiae (**PROFAI**) that also reads Iesous *straight,* and straight either way.	ROFTII DVOTIAI, DVOVVAI, DVOVVAI: PROLIAN PROL-IT-IIV, ICCIIOVOVVVII DIROTIAI, ICI-ROVVAI, or I-DI-CVOF-IVI.

Ovid. Metamorph. XV. Fab. X.

Scheme: Augustus, desiring to be deemed not only a god but the son of a god, fostered the report that Julius Caesar had been changed to a star by Venus, and ordained that divine honors should be paid to him.

This impious desire furnishes Ovid with an opportunity for venting his opinion regarding the dead Caesar and the living one, and leads up to his picture (the "advena" of the opening line) where "the Christian woman" (under guise of Venus) sees the "cross," "hammer" and "nails" prepared for Him, her High Priest, whose name she paints in five different combinations.

A list of signs attending the Crucifixion having been enumerated, the author points out the hidden anagram ("Christ Jesus is coming") in his picture, tells the hearer that Christ's coming is close at hand, preaches dogma as sound as it is universal, dwells at length upon the pictured Name, prophesies the object and results of our Saviour's mission, how He would inculcate peace and justice, establish his Church, and remain on earth until "He has made the figures of his years the same."

After ingeniously picturing one other combination of the Name, the poet concludes with a scathing denunciation of Augustus—a denunciation that extends even to the hereafter.

Hic tamen accessit delubris advena nostris. 1
Caesar in urbe sua deus est, quem marte togaque 2
Praecipuum non bella magis finita triumphis 3
Resque domi gestae properataque gloria rerum
In sidus vertere novum stellamque comantem, 4
Quam sua progenies; neque enim de Caesaris actis 5
Ullum majus opus, quam quod pater extitit hujus.
Scilicet aequoreos plus est domuisse Britannos,
Perque papyriferi septemflua flumina Nili
Victrices egisse rates, Numidasque rebelles

Yet did He come, a stranger to our shrines.
In his own city Caesar is a god,
The Caesar whom, renowned through sword and gown,
His battles finished with triumphal shows,
His deeds at home, and fortune's quick hurra,
Have no more changed to an abnormal sphere
And blazing star, than his descendant—for
No deed of all that Caesar did was more
Portentous than the fathering this man.
The sea-girt Britons to have tamed, and led
Victorious fleets through reedy, seven-sourced Nile;

NOTES.

Cipher Reading.

1. **ADVENA**

   His picture contains the substance of the line:

   Iesous Christos accessit — V-ID-VFI-IVI-V V-ID-VITINIV AICVITINIT

   delubris advena nostris. — VIDVEIVVI ADVENA VIDVFINVI.

   "And the world knew him not." (John I-10).

2. Julius Caesar (**ADVE**) is a deus in Roma. — IVDVFI AIOVIIVS, ADV-LII, IVI-OVE.

3. morte toga: Caesar was as great an advocate as he was a soldier.

   bella: the "De Bello Gallico" and "De Bello Civile" form a rather sickening detail of ambitious conquest, wholesale slaughter and specious pretexts for his course of action.

   res domi: he spent enormous sums in catering for popularity and power, was strongly suspected of being privy to Catiline's conspiracy, and was the first to abolish the Republican form of government in Rome.

   prop. glor. rerum: an allusion to the short-lived glory he enjoyed after establishing himself as sole ruler.

4. If changed to a star, it must (says the poet with bitter sarcasm) have been "a strange kind of star, and a *hot* one" (stell. comant.)

5. The "non magis...quam" is truly Delphic utterance, since it gives a negative as well as an affirmative meaning to the lines. His wars (savage as they were), his corruption (public as it was), his private aims (subversive of republicanism as they were)—all those, bad though they might be, were as nothing compared with the act of adopting Augustus.

Cinyphiumque Jubam, Mithridateisque tumentem
Nominibus Pontum populo adjecisse Quirini,
Et multos meruisse, aliquos egisse triumphos, 6
Quam tantum genuisse virum! Quo praeside rerum
Humano generi, superi, favistis abunde! 7

Ne foret hic igitur mortali semine cretus,
Ille deus faciendus erat. Quod ut aurea vidit 8
Aeneae genitrix, vidit quoque triste parari
Pontifici lethum et conjurata arma moveri.
Palluit et cunctis, ut cuique erat obvia, divis 9
"Aspice," dicebat, "quanta mihi mole parentur
Insidiae, quantaque caput cum fraude petatur
Quod de Dardanio solum mihi restat Iulo.
Solane semper ero duris exercita curis? 10
Quam modo Tydidae Calydonia vulneret hasta,
Nunc male defensae confundant moenia Troiae:

To have annexed unto the Roman state
Cinyphian Juba, the Numidian foes
And Pontus puffed with Mithridatic names;
Full many triumphs to have earned, and some
To have mapped out in thought: is each and all
Of those more vital in results, forsooth,
Than 'tis to have occasioned such a man!
With what a patron of the world, O gods,
Have ye humanity so richly helped!

So, lest he might from mortal seed be born,
The other was ordained to be a god.
Which when beheld by love (the ardent love
That gave Aeneas birth), she also saw
The horrid death for our High Priest prepared,
And weapons preordained to be employed.
Then ghastly pale she grew, and cried aloud
To all the gods, as each she met, "Behold!
With how much pains are snares prepared for me;
And with what craft the Life (which faces me
Alone from Dardan Julius) is sought.
Shall I, shall I with none for company
Be always hampered by those bitter cares?
I whom just now the son of Tydeus
Can puncture with a Calydonian spear,
And whom Troy's ruined breastworks now amaze;

NOTES.	*Cipher Reading.*
6. egisse: after Julius Caesar became virtual ruler of Rome, he began to revolve vast schemes (the conquest of the Parthians, Danube tribes, etc.) for the greater aggrandizement of himself and of the empire.	
7. The poetic gods are to be congratulated for having propagated the truth among christian believers in despite of a ruler that out-Caesared Caesar.	
8. **ADVENA** Caesar deus (**ADVE**, note 2) factus erat. When the aurea genitrix (**ADVENA**) or Cristiana ("the christian maid" for whom Venus acts as a cover in the Aeneid) sees the above **ADVE**, she also sees the triste letum or trabs prepared for her High Priest, and the tudes that was to be wielded in driving the nails.	VIIOVLII ADVE. ADVEI-VIV (VIV=R) VIDVI-VV-NA, ADVIIVSNA. TIIOVIS IVI-OVLII, ADVLII; ADVTT.
9. palluit; dicebat Cristianis. She calls attention to the insidiae prepared for herself (note 8), to the repeated fraus (**ADVE**, **DVEN**, **VENA**) whereby the Name (note 1) is obtained, and remarks that whoever else sees Iulius in each of those last three combinations, the only Head that faces *her* in them is Iesos Cristos	V-ID-VFI-IVI-V; VIDV-TI-IVI-A TII-CC-VICSNA. AI-CV-ITINA. VIICVE, ICVEIV, VEIVIV. VIDVFI, ICVFIN, VFINIV. TIDVE, DV-TI-IN, VENIT. TIIOVICS, ICCVTTN, VICSIVIT.
10. She points herself (a) as the Cristua sola (**ADVE**) hampered by durae curae; (b) " " Christua (**TDVENA**) wounded by Tydides with a Calydonia hasta; (c) " " Creistua (**DVENA**) troubled by the inermia moenia Troiae	VIIOVICS IVI-OVE, AICVI-TI VIICVI-TI; TI-CVITIIVA, TDVEIVTI, TIOVVIVNA TI-CV-ENA; IOVICSIVA, IOVISNA IOVICSNA DVEIVA.

Quae videam natum longis erroribus actum, 11
Jactarique freto, sedesque intrare silentum,
Bellaque cum Turno gerere, aut, si vera fatemur,
Cum Junone magis. Quid nunc antiqua recordor
Damna mei generis: timor hic meminisse priorum 12
Non sinit: in me acui sceleratos cernitis enses!
Quos prohibite, precor, facinusque repellite, neve
Caede sacerdotis flammas extinguite Vestae."
Talia nequicquam toto Venus anxia caelo
Verba jacit superosque movet, qui rumpere quamquam 13
Ferrea non possunt veterum decreta sororum,
Signa tamen luctus dant haud incerta futuri.
Arma ferunt inter nigras crepitantia nubes
Terribilesque tubas auditaque cornua caelo
Praemonuisse nefas. Solis quoque tristis imago 14
Lurida sollicitis praebebat lumina terris.
Saepe faces visae mediis ardere sub astris:
Saepe inter nimbos guttae cecidere cruentae.
Caeruleus et vultum ferrugine Lucifer atra
Sparsus erat, sparsi lunares sanguine currus.

I who can fix my gaze upon the Son
Determined still through long continued faults,
The Son who's on the fretted torrent tossed,
Who penetrates the dead ones' resting spots,
Who wages war on war with Turnus (or
With Juno rather, if the truth we own).
Why mention now my kindred's wrongs of yore:
Dread of the ones before me here forbids
Relating them: you see those ruthless dirks,
And that they're pointed sharp for me—for me!
Oh! ward them off, prevent the savage deed,
Nor Vesta's flames quench with the High Priest's blood."
In every quarter anxious love pours forth
Such words in vain; in vain she moves the gods
Who, though they cannot break fate's iron laws,
Give likely tokens of the woe to come.
The impious deed, they say, had been forewarned
By weapons clattering midst the darkling clouds,
By dreadful trumps and horns heard in heaven.
The louring image of the sun itself
Shed but a lurid light on frightened earth;
Oft midst the stars were meteors seen to blaze;
Oft midst the rain clouds trickled bloody specks;
And the pale morning star had dashed its face
In rusty black; the moon, its tracks in blood.

NOTES.	*Cipher Reading.*
11. **ADVENA** She points the Son in	
IDVENA: where Iesous Cristos appears in spite of diuturni errores;	IDVE-IVI-V IIQVIS-IVI-V,
IDVENI: where Iesous Cristos is cast upon the fretum or terra;	IDVLIINIV IIOVI-TI-IVIV; IIOVENI IIOVISIVI, IICVISIVI, IDVEIVI;
"He shall drink of the torrent in the way." (Ps. cix.7).	
TDVENI: where Iesous Cristos enters sedes silentium, or Hades;	TIOVE-IVI TIOVLII-IVI, TI-CV-TI-INI TIOVIIVSNI, TDVEIVA;
CVENA: where Iesous Cristos battles with Turnus, or Lucina, or with (what Juno represents) mundus;	CVENTI CVISIVTI, CVFINTI, CVFINA, CV-ICSNIV;
TDVENA: where Iesous Cristos is marked for the antiqua damna (or peccata) humani generis.	TIOVE-IVI-V (TV=S) TICVLII-IVI-V, TICVENA TDVENA (TV=M), TI-CVT-TI-VA, TI-CV-ENIV TI-CVENIT.
12. Fear of those she sees in the last combination—Caesar Octavius Augustus—prevents her from dilating on the original sins for which the Son was marked or bruised; but "you see those enses, the clavi-ferri (**TDVENA**), the iron spikes that have been sharpened for crucifixion's work—and sharpened for sake of *me*, the Christian!"	TI-CVENA TI-OVLIINIV TDVVIVIVA.
prohibite; facinus pellite; caedes pontificis minime extinguet flammas vestae.	TI-CV-LII-NA, TI-CCVI—VVIVA.
13. The superi or Cristiani (**ADVENA**) declare that the crucifixion is inevitable, and will be heralded by signs.	TI-CCVEIVIT; TDVFINIV IIDVEIVIV; TI-CV-TI-IIVA TIOVVIVNIT I-IIC-VENIV TIOVIIV-CC-NA TI-CC-VVIVIVA TIO-VF-IIVA.
14. "And when the sixth hour was come, there was darkness over the whole earth until the ninth hour" (Mark xv. 33).	VI-DV-E-IVI-V (DV=), VIDVITINA.

Tristia mille locis Stygius dedit omina bubo;
Mille locis lacrimavit ebur; cantusque feruntur
Anditi sanctis et verba minantia lucis. 15
Victima nulla litat, magnosque instare tumultus 16
Fibra monet, caesumque caput reperitur in extis.
Inque foro circumque domos et templo deorum
Nocturnos ululasse canes, umbrasque silentum 17
Erravisse ferunt, motamque tremoribus urbem.
Non tamen insidias venturaque vincere fata
Praemonitus potuere deum; strictique feruntur 18
In templum gladii: neque enim locus ullus in urbe
Ad facinus diramque placet, nisi curia, caedem. 19
Tum vero Cytherea manu percussit utraque 20
Pectus, et aetheria molitur condere nube
Qua prius infesto Paris est ereptus Atridae,
Et Diomedeos Aeneas fugerat enses.
Talibus hanc genitor: "Sola insuperabile fatum 21
Nata movere paras? Intres licet ipsa sororum
Tecta trium: cernes illic molimine vasto

Weird signs the night owl gave in many spots;
In many spots did ivory grow moist;
And in the holy places of the Light
Were dirges heard, they say, and boding sounds.
(No beast appeases and no bowel tells
The great convulsions that are close at hand;
No ruptured heart is in the entrails found).
They say that in the forum, round the homes
And temples of the gods, the night dogs howled;
That here and there the ghosts of dead men roamed,
And that the city was with earthquakes rocked.
Yet such prognostications could not foil
The plots and coming judgments of the gods;
And brandished swords are to the temple borne—
For nowhere in the city, save this house,
Suits the vile deed and dreadful rain of blows.
Ah, then, pure love with both hands struck her breast,
And strives to hide in the ethereal cloud
In which was Paris erstwhile snatched away
From furious Menelaus, and in which
Aeneas shunned Diomedean darts.
The author spoke her thus: "Art thou prepared
To alter the supports that have produced
The high decree that cannot be recalled?
Enter (thou can'st) the three weird sisters' roofs:

NOTES.	*Cipher Reading.*
15. "And the veil of the temple was rent in the midst." (Luke xxiii. 45)	
16. Pagan augury and pagan aruspicy were unconscious of the great event and of the phenomena that heralded it. caesum caput: "a slain head" (as it is usually rendered) would be a wondrous thing, even for the augurs, to find in the entrails. Since exta denotes *all the contents,* in the thoracic as well as the abdominal cavity, it includes *the heart,* which is the chief or *head;* and a heart abnormal in any way was considered unlucky by the aruspices.	
17. "And the earth quaked, and the rocks were rent. And the graves were opened; and many bodies of the saints that had slept, arose." Matt. xxvii. 51, 52.	
18. deum: the Jewish gods, the priests and scribes.	
19. caedem: caedo (from which the noun is formed) means primarily "to scourge, beat, strike." "Then did they spit in his face, and buffet him, and others struck his face with the palms of their hands." (Matt. xxvi. 67).	
20. **ADVENA** The horrified christian, or Cytherea (**ADVENA**) strikes each pectus (**ADVEN, DVENA**) with manus; and makes an effort to hide in **IDVENA** (which points Cyterea, Cristiana, and aeteria nubes)—the same "cloud" that hid Paris and Aeneas from their foes.	AIOVT-TI-VA, AICVFIN, ICVENIV, AIC-VF-IN, I-CV-ENIV; IIOVEIVIT, IIOVIIVSNA, IIOVIIVSIVA (VV=S or T) ID-VFINVI. I-DV-F-IIV-A (DV=R), IIOVIIVSNA (IS=E).
21. The author (of the poem) asks if she is ready to alter the letters that support "the immutable decree of Providence," and invites her to enter (as she can, note 8) the **ADVENA** or abodes of Clotho (**ADVE**), Lacesis (**ADVEN**) and Atropos (**ADVENA**).	TI-IOVVIV, ADVI-VV-SI-V, A-DV-VIVNIV (DV=R)

Ex aere et solido rerum tabularia ferro, 22
Quae neque concursum caeli, neque fulminis iram,
Nec metuunt ullas tuta atque aeterna ruinas:
Invenies illic incisa adamante perenni
Fata tui generis. Legi ipse animaque notavi;
Et referam, ne sis etiamnum ignara futuri. 23
Hic sua complevit, pro quo, Cytherea, laboras,
Tempora: perfectis quos terrae debuit annis,
Ut deus accedat caelo templisque locetur.
Tu facies: natusque suus, qui nominis haeres
Impositum foret unus onus, caedisque parentis
Nos in bella suos fortissimus ultor habebit.
Illius auspiciis obsessae moenia pacem 24
Victa petent Mutinae: Pharsalia sentiet illum,
Emathiaque iterum madeficient caede Philippi:
Et magnum Siculis nomen superabitur undis:
Romanique ducis conjunx Aegyptia taedae
Non bene fisa cadet, frustraque erit illa minata

In volume vast of brass and iron pure
Thou'lt see the pandects of creation there—
The sure and everlasting pandects which
Dread not the heavenly vault's unceasing round,
The lightning's fury, or the crash of worlds:
There, graved in undecaying adamant,
Thou'lt find thy people's solemn prophecies.
I've scanned and weighed them well myself; and, lest
You still know not what is to come, I'll speak.
He whom thou art so anxious for, pure love,
Has filled the times allotted by himself:
The years being finished which He owed to earth,
He must, as God, return to heaven again,
And must as God be in our temples placed.
Thou art His likeness; and each child of His
Who'll singly bear the burden that's imposed,
Who'll singly bear the wars against ourselves,
Will prove himself the Name's inheritor
And best avenger of our Father's death.
O'ercome by signs of His, the battlements
Of Mutina besieged will sue for Peace:
Pharsalia will acknowledge Him, and oft
Will with Emathean gore Philippi reek:
The great Name will run o'er Sicilian waves;
And she, the Roman chief's Egyptian spouse
Regardless of the marriage torch, will fall,
And she, who dared but dared in vain to threat,

NOTES.	*Cipher Reading.*
22. **ADVENA** Here she will find a vastum molimen, made of aes (**ADVE, ENA**) and solidum ferrum, which contains the rerum tabularia; here, graved in perenis adamas is Iesous Christos advenit "the decree that is immutable against all convulsions of nature, the pandects on which and for which the universe and man were created, the unvarying prophesy of countless patriarchs."	IVI-CV-FIIVA IVI-CV-VIVNA; V-ID-VE, ENA; IVI-OVF-IIV-IT IV-DV-LII-IVI-V; A-DV-VIV-V-IV (VIV=R) AIOVVIVIVA. V-ID-VENIT ADV-TI-IIVA, Note 1, ADVENIT
23. The author flings discretion to the winds and preaches dogma without disguise.	
24. He glorifies "the great Name" that fills his picture: it will conquer the obsessae moenia Mutinae: it will be acknowledged by Pharsalia, and (repeatedly) by the Philippi (**ADVEN, DVENA**) that reeks, as a whole, with Emathia caedes: it will override the Siculae undae (in the same two combinations): Cleopatra and Canopus will fall before and serve the Name of Him who is the poet's "Capitol," who is "my rock and my fortress" (Ps. xviii-2); so will barbaries fall, and the gentes, the abitabile terra, and pontus.	AI-CC-VIIVSNA V-ID-VF-INA VIIO-VF-INA; TI-IOVIIVSIVA, TI-ICVFIIV, ICVFIIV-TI, TI-IOV-TI-IIVA ADVENA; AICVTIIIV ADVEN, ICVTIIIVA DVENA: AIOVIVVSIVA, V-ID-VFINIV: AIOVVIVIVA, T-IIC-VENA, AIOVT-TI-VIV A-DV-TIII-VIV (VIV=R) VIDVFINA (A=O, IVI=S).

Servitura suo Capitolia nostra Canopo;
Quid tibi barbariem, gentes ab utroque jacentes
Oceano numerem? Quodcumque habitabile tellus
Sustinet, hujus erit: pontus quoque serviet illi.
Pace data terris animum ad civilia vertet
Jura suum, legesque feret justissimus anctor,
Exemploque suo mores reget; inqe futuri
Temporis aetatem venturorumque nepotum
Prospiciens prolem sancta de conjuge natam
Ferre simul nomenque suum curasque jubebit:
Nec nisi cum senior similes aequaverit annos,
Aetherias sedes cognataque sidera tanget.
Hanc animam interea caeso de corpore raptam
Fac jubar, ut semper Capitolia nostra forumque
Divus ab excelsa prospectet Iulius aede."
Vix ea fatus erat, media cum sede senatus
Constitit alma Venus, nulli cernenda, suique
Caesaris eripuit membris, nec in aera solvi
Passa recentem animam caelestibus intulit astris:

Will with her own Canopus serve this rock
And fortress ours. Why name barbarians rude,
The people that by either ocean dwell?
Whatever land's for habitation fit,
That will be His: the sea will serve Him too.
When peace established is o'er every clime,
The Source of all that's just will turn the mind
That's his to civil rights, will laws prescribe,
Will by his own example rule men's ways,
Will, looking forward to prospective time
And generations yet to come, ordain
The issue bred of spouse that's sanctified
To bear alike His crosses and His name;
Nor heavenly homes, nor stars of common kin,
Will He appoach till, more advanced in age,
He's made the figures of his years the same.
This life, snatched meanwhile from the substance carved,
Make thou a star—so that the Julian god
From his exalted home may forward look
At this our Refuge and our Rock for aye."
Scarce had he spoke, when in the curia's midst
The kindly Venus (marked by none) stood forth,
Snatched from her Caesar's, her own Caesar's limbs
The clinging life, and (not permitting it
Be spent in air) sped onwards to the stars;

NOTES.	*Cipher Reading.*
25. The object and results of our Saviour's mission are prophesied.	
26. sancta Conjuge: the Church, or Spouse of Christ.	
27. The figures of Christ's years on earth, whether in Roman characters (xxxiii) or Arabic (33), are *equal* (three tens, three units).	
28. The stars are kin to one another by right of the same creative Father, and of one and the same original matter.	
29. **ADVENA** She is directed to take the anima (**DVEN**) caeso corpore rapta, and to change it into a jubar that may be looked forward at by the "Julian god" (note 2) from alta aedes (**ADVE**).	IOVICSN IOVEIV ICCVVIVIV IOVEIV, DVFIIV. ADVEAIOVIIVS.
30. Cristua (**DVEN**)— the alma Venus that is seen by nullus, for the pagan does not know the cypher and the cult sees only "the christian"—appears in the curia, snatches from the members of *her own* Caesar ("Christ Jesus" in **ADVENA**) the recens anima, and, while bearing it off—not to the left where it would be lost in aer (**ADVE**), but to the supera astra (**DVENA**) on the right—her sinus (**DVEN**) feels it catching the lumen and ignis of Iesos Cristos: then she lets it go:	IOVICSIV. IO-VF-IIV IOVFIN, IOVVIVN. DVFIIV. IOVIIVSN, note 29. A-DV-E. DVLIIIVA DVENA. DVISN. IOVVIVN, IC-VF-IN, DVI-TI-N IOVIVVSIV.

Dumque tulit, lumen capere atque ignescere sensit,
Emisitque sinu. Luna volat altius illa, 31
Flammiferumque trahens spatioso limite crinem
Stella micat: natique videns benefacta fatetur
Esse suis majora, et vinci gaudet ab illo. 32
Hic sua praeferri quamquam vetat acta paternis,
Libera fama tamen nullisque obnoxia jussis
Invitum praefert: unaque in parte repugnat. 33
Sic magni cedit titulis Agamemnonis Atreus: 34
Aegea sic Theseus, sic Pelea vincit Achilles:
Denique, ut exemplis ipsos aequantibus utar,
Sic et Saturnus minor est Jove. Juppiter arces
Temperat aetherias et mundi regna: triformis 35
Terra sub Augusto: pater est et rector uterque.
Di, precor, Aeneae comites quibus ensis et ignis 36
Cesserunt, dique Indigetes, genitorque Quirine
Urbis, et invicti genitor Gradive Quirini,

And while she sped, she felt it catch the Light
And hotter grow, and sent it from her breast.
It flies; beyond night's ruling orb it flies;
And, in the highway of extended space
Dragging a blazing tail, it beams a star.
Then, gazing on her Son's good works, she owns
Them greater than her own and feels rejoiced
For sake of Him at being overcome.
Though He forbids expressly that his works
Should be preferred before the Father's, still
Opinion, liberal and not constrained
By set commands, prefers the backward one
(And it but differs in a single point).
So Atreus yields to Agamemnon's marks;
So Aegeus is by Theseus overcome;
So Peleus by Achilles; and, in fine,
(To use them for examples parallel)
So Saturn, too, inferior is to Jove.
Jove rules the lofty forts and realms of earth;
The triune land beneath Augustus lies:
A father and dictator each one is.
Ye gods, companions of the Brazen Age,
For whom the sword and fire have passed away;
Ye mortal men who've been adored as gods;
And thou, Rome's founder, Romulus; and Mars,
The sire of iron-hearted Romulus;

NOTES.	*Cipher Reading.*
31. **ADVENA** Flying beyond luna (**DVEN**), with a crinis behind, it reaches **DVENA** where it becomes a stella that beams with the full brilliancy of Iesous Christos.	DVFIN, ICVISN. DVT-TI-VA, DVENVI IOVIVVSIV-TI.
32. The "christian" confesses (and is glad to do so "in majorem Dei gloriam") that her own **DVEN** is not as good a Name combination as the **DVENA**; and public opinion agrees with her in the superiority of the latter (the invitus, "unwilling, or backward one") in every way over the former, even though this **DVEN** points Pater—a coincidence that furnishes the poet an opportunity of declaring that the Father and the Son are equal in all things.	DVISNVI. IOVEIV.
33. In only *one point* does Iesous differ from Iesos, and Christos from Cristos.	
34. To show that it is a mere question as to the number and quality of cypher characters, and to lead up to his conclusion, he institutes a comparison between	
Atrides (**ADVENA**) and Atreus (**ADVEN**)	ADVENIT, ADV-TI-IIV.
Theseus „ „ Aegeus „	TIIOVEN-TI, AIOVEIV.
Achilles „ „ Peleus „	AICV-TI-IIV-TI, AICVEIV.
Juppiter „ „ Saturnus „	IV-DV-TI-IIVIV, VIIOVIIVSN.
35. Juppiter (**ADVENA**) rules (with pagan sway) the eteriae arces and terrae regna; triformis terra lies beneath Augustus: Each is a father and a ruler—and mythology vouches for the fact that the Pagan deity was exceedingly lax in cinjugal fidelity, morality, truth, mercy, in everything except maintaining the despotic sway which he exercised.	AIOVLIIIVA (VV=S or T) A-DV-E-IVI-V, A-DV-TI-IIVA V-ID-VENIV (VIV=R); VIDVISIVIV A-DV-TI-II-VIV TIICVFIIVA.:
36. He concludes by giving to Caesar what's Caesar's. Is it flattery? If so, preserve us from all such! What gods does he invoke? The Aeneae (aetatis) comites, or Aenea proles (as he styles them in Met. I. Fab IV. 13), the "Brazen Race" identified by Hesiod as the Antediluvian wicked who delighted in the works of sword and fire, and perished for their impiety:	

Vestaque Caesareos inter sacrata penates;
Et cum Caesarea tu, Phoebe domestice, Vesta;
Quique tenes altus Tarpeias Juppiter arces;
Quosque alios vati fas appellare piumque est:
Tarda sit illa dies et nostro serior aevo
Qua caput Augustum, quem temperat orbe relicto,
Accedat caelo; faveatque precantibus absens.

And Vesta, doomed in Caesar's household gods;
And Phoebe, with that Caesar's Vesta housed;
And suckled Jove, who hast Tarpeian heights—
All ye, and whomso else 'tis right and meet
For seer to call upon, I thus invoke:
Slow be that day, and later than our time,
When goes to heaven that Augustan head,
The sphere abandoned which he seasons well;
And, far from those who woo the ear divine
In intercession, may he wish them well!

the Indigetes or men deified before or after death, and among whom was Romulus; Mars, the type of merciless warfare; Vesta, the virginal innocence marked for destruction ("sacrata") by the lustful eyes in Caesar's palace and in Caesar's own apartments; Phoebe, the domestic purity outraged by Caesar's self, by his daughter Julia, and by her daughter of the same name; and pagan Jupiter who, though fathered by a Kronos and suckled ("altus" or "alitus") by an Amalthea, was worshipped as an infinite and omnipotent god through the length and breadth of Rome's vast empire.

This is not a flattering assemblage to invoke! But it is a suitable one for a haughty, would-be-deified, merciless, war-loving, lustful, adulterous and idolatrous emperor.

And what of the poet's prayer? Christian doctrine tells him that he, with others, must be purged in a Hades before he can go to heaven; and Christian charity forbids him from excluding even Augustus from the list of those others. But Christian indignation compels him to desire a long, long purgatory for Augustus—longer than his own, however long that may be; and, finally, Christian pity and Christian counsel prompt him to pray that the Caesar's only thought in the purgatory "which he seasons well," may be to wish success for those, whether in heaven or on earth, who are praying for his release.

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